



BRITISH BEACH MUSIC

The Sounds of Summer



CALIFORNIA MUSIC
"the music of the Beach"

KINGSLEY ABBOTT

British Beach Music

INTRODUCTION

This booklet is a grouping together and extension of areas and people covered in a series of articles which have appeared in issues of CALIFORNIA MUSIC. The intention here is to give an overview of all the key people concerned with British Beach Music and hopefully point readers towards records they may have missed. The discographies are as accurate as possible given the limited time available for any meaningful research and the difficulties encountered by the artists involved, remembering all the records and sessions they have been involved in. The vast majority of the information has come directly from the artists themselves and I'd like to take this opportunity to thank them all for their invaluable help and enthusiasm.

With regard to the records listed, there are some which do not directly fall into a Beach Music category but are included for other reasons (eg. Adrian Baker's Polo Records label) and there are others which fall on the borderline between Beach Music and pop music with harmonies. These I have included because of their relationship to the other more straightforward issues.

It is inevitable that some items will have been missed and so I would welcome any additions or corrections: Please forward to:

16 Burwash Road, London, SE 18, England

Kingsley Abbott
SURFING THE U.K.

Contents

| | | |
|----|-------|------------------------------------|
| 3 | ..... | WAY BACK THEN |
| 4 | ..... | OUR SURFIN' SIXTIES |
| 10 | ..... | THE SEVENTIES & EIGHTIES |
| 14 | ..... | TONY RIVERS |
| 23 | ..... | KENNY ROWE DISCOGRAPHY |
| 25 | ..... | TONY RIVERS & KENNY ROWE INTERVIEW |
| 26 | ..... | JOHN CARTER |
| 30 | ..... | ADRIAN BAKER |
| 34 | ..... | POLO RECORDS LABEL DISCOGRAPHY |
| 36 | ..... | ALAN CARVELL |
| 40 | ..... | CHRIS RAINBOW |
| 44 | ..... | CHRIS WHITE |
| 48 | ..... | SURF-PUNK |
| 50 | ..... | BIBLIOGRAPHY |
| 51 | ..... | AND TO FINISH WITH |

Cover
Ed Perera

a CALIFORNIA MUSIC production © 1982

Acknowledgments

Adrian Baker, John Carter, Alan Carvell, Anne at Creole Records, Mike Grant, Ingemar Gustavsson, David Knights, Ron O'Shea, Ed Perera, Chris Rainbow, Tony Rivers, Kenny Rowe, Roger Scott and Chris White.

WAY BACK THEN.....

When we first heard the summery sounds of The Beach Boys coming crackling over the airwaves from Radio Luxemburg, it was as if the sun had suddenly emerged in it's refreshing glory after an age of cloudy skies. A trifle fanciful perhaps but to appreciate the feeling you have to remember what came before the gradual arrival of beach music to our shores. The British pop scene had encountered the first flash of rock and roll from the States and what had remained was a bland, watered down version of the originals sung largely by manufactured "idols". Apart from the exciting experiments of Jo Meek^o there was little to get excited about, so our charts were dominated by solo balladeers and guitar instrumentals. You could tell things were dismal when you spent your time wondering whether you preferred Bobby Vinton's or Ronnie Carroll's version of "Roses Are Red" ! Then suddenly some of us heard "Surfin' Safari" and "Surfin' USA" and they sounded so fresh, so very, very different. Initially I remember getting a very strange mixture of images as "Safari" only meant wild animals to me then, but then it gradually dawned on me that the song was about a sport or something like that. Whatever it was, it sounded fun. Soon after, the new sports-style songs were given a wider interest base as we heard "Surf City" and now not only did it seem to be a whole way of life (ie girls, parties and driving around), it also suddenly had a much fuller and richer sound that was totally different to anything happening in the UK. In retrospect there must have been many who were similarly jolted in 1963/64 as all the people who have subsequently been involved in harmony/beach music over here tell a similar tale: "I was driving along when I heard that was it!" Those who were interested enough took a look at the US charts and saw that there were several acts getting hits with this type of music. All the records that were big hits in America were issued here and so were available to us, but if we dared to want more we had problems. There was as I recall only one importer who advertised any Surf/Drum etc. imports, but we were able to get a good selection of the unissued albums. However to do this we had to go to a very dingy basement behind Leicester Square Station between 12 and 2 on a Friday lunchtime. It was a million miles from the feeling of the music.

It was perhaps with the release of "I Get Around" that things slowly began to happen, or at least the seeds were sown for future developments. The record was a big hit, getting to No.7 and it really woke up the record business to the use of harmonies. Also the subject matter of the song was universal which made it accessible to British audiences. We couldn't surf or run hot-rod races then, but we knew about cruisin' around looking for girls and fun. This opened up a whole range of possibilities; here and there isolated groups began to look to the US beach music as a source of material and a possible new sound. The nearest we had come so far had been the instrumentals, "Pipeline" and "Wipe Out" had been a godsend to dozens of local bands eager to play hits, but now there was a new challenge. It meant groups owning two or more mikes and having more than one member able to sing. It proved to be a tall order for most but some did manage to organise themselves and it is from these unlikely beginnings that we can trace the growth of UK pop harmony to what is now arguably the most interesting in the world.

^o THE AMBASSADORS - Surfin' John Brown (The Saints) - DOT 16528 (1963)
Big Breaker (Joe Meek)

A Joe Meek production, probably Charles and Kingsley Ward.

BRITISH BEACH MUSIC

OUR SURFIN' SIXTIES

UK harmony records had a slow, stultifying start in the first half of the sixties. Initially and indeed later in the decade, there was a heavy reliance on cover versions of US originals. This came about mainly because of two reasons: Firstly it was totally accepted that many acts then made their recorded living through cover versions and secondly, there was the cultural divide. Whilst we could enthuse ourselves wildly over the new surf sounds and scenarios, we were in no position to offer our own alternatives. To begin with, there was no UK surfing activity to speak of at that stage and our summer fun resorts hardly had the names or images to match "Waimea Bay" or "Redondo Beach". Many of our resorts were still very much dominated by little old ladies without Dodges !!

The cover version, together with the odd original, was therefore the only real option for UK groups until pioneering work from the likes of Tony Rivers began to show a true UK alternative. All the artists who later established harmonies here in a big way had their roots somewhere in the halcyon days of the sixties. As we shall see there has always been a good degree of contact and shared experiences between the various people involved and this has naturally increased up to the present day.

As I have suggested, the initial record releases were fragmentary and in many cases are hard to listen to nowadays. It is not to say that great efforts did not go into their making, it is more a case of the music not sitting right on the British voice, accent or intonation at first. However there are more than a handful which utilise polished and imaginative harmonies and which stand up well against many American efforts of the early and mid-sixties. The influence of The Beach Boys at this time on the musicians was unmistakable, especially with the use of falsettos on the choruses and backgrounds of songs. The Four Freshmen aspects of Beach Boys' music were to permeate later.

Perhaps the biggest influence was in the type of songs. Some groups noticed the potential of Beach, Sun, Fun Outdoors and Sports songs but unfortunately there was no British equivalent songwriters to the great US teams for this style. No batch of strong songs emerged to capitalise on the interest. The originals that were written were usually tongue in cheek, lacking a real commitment or sometimes simply weak songs. What we seemed to lack were writers to give us the full blooded pop song in this genre. The uncertain commitment was echoed by the record companies who in very many cases relegated the "Beach Music" side to the flip of the record.

Despite these problems, searching reveals that a fair number of records were issued by UK artists where the influence was directly or indirectly from The Beach Boys' style music.

SURFIN' SIXTIES DISCOGRAPHY

SURFIN' SAVAGES

Decca DFE 8546

DOUG SALMA & THE HIGHLANDERS

Philips BF 1279

TYPHOONS¹

Embassy WB 589

BO & PEEP²

Decca F 11968

NITESHADES

CBS 201763

BOOMERANGS

Fontana TF 555

MAJORITY³

Decca F 12271

Decca F 12453

LEEROYS⁴

HMV POP 1368

WAYS & MEANS

Columbia DB 7907

EPISODE SIX⁵

Pye 7N 17147

SUGARBEATS

Polydor BM 56069

MOSIACS

Columbia DB 7990

THE ROBB STORME GROUP

Columbia DB 7993

THE PYRAMID⁶

Deram DM 111

SUMMER SET

?

WISHFUL THINKING

Decca F 12438

Decca F 12499

CYMBALINE⁷

Mercury MF 918

Philips BF 1624

* EVERYBODY'S SURFIN' WITH THE SURFIN SAVAGES (1963)

Surfin' USA (Wilson-Berry)

Surfer Joe (Ron Wilson)

Surf City (Wilson-Berry)

Surf 'N' Stomp (Vandyke)

Highland Fling (Fred Stryker)

The Scavenger (Paul Nuckles-Gary Paxton)

Surf City (Berry-Wilson)

I Want To Stay Here (Goffin-King)

Young Love (Joyner-Cartey)

The Rise Of The Brighton Surf (Oldham-Fowley)

Be My Guest (Shel Talmy-J.Burchell)

I Must Reveal (R.King)

Another Tear Falls (Bacharach-David)

Fun Fun Fun (Wilson-Love)

Shut 'Em Down In London Town (Ford-Thomson)

A Little Bit Of Sunlight (Davies)

Simplified (Skinner-Rose)

One Third (Graham)

I Come Smiling On Through (James-Crouch)

California GL 903 (Boyce-Hart)

Little Deuce Coupe (Wilson-Christian)

The Little Old Lady From Pasadena (Don & Roger)

Here There And Everywhere (Lennon-McCartney)

Mighty Morris Ten (Glover)

I Just Stand There (Schlaks-Weiss)

The Ballad Of Ole Betsy (Wilson-Christian)

Let's Go Drag Racing (Ken Burgess)

Now That You're Here (Ken Burgess)

* Here Today (Wilson-Asher)

But Cry (Wilson Malone)

Summer Of Last Year (Hiet)

Summer Evening (Hiet)

Farmer's Daughter (Wilson)

?

Turning Around (Flelt-Hill)

V.I.P. (Flelt)

Step By Step (Flelt-Hill)

Looking Around (Flelt-Hill)

Top Girl (Cymbaline)

Can You Hear Me? (Cymbaline)

Matrimonial Fears (Cymbaline)

You Will Never Love Me (Cymbaline)

| | | |
|-----------------------------------|--|--------|
| <u>BYSTANDERS</u> | Royal Blue Summer Sunshine Day (Scott) | (1967) |
| Piccadilly 7N 35382 | Make Up Your Mind (Mejor-Francis-Brincos) | |
| <u>WISHFUL THINKING</u> (cont) | Count To Ten (Flett-Fletcher) | (1967) |
| Decca F 12598 | Hang Around Girl (Flett-Fletcher) | |
| Decca F 12627 | Peanuts (Cook) | (1967) |
| | Cherry Cherry (Diamond) | |
| Decca F 22673 | Meet The Sun (Fletcher-Flett) | (1967) |
| | Easier Said Than Loving You (Wishful Thinking) | |
| <u>FRESHMEN</u> ⁸ | Papa-Oom-Mow-Mow (Frazer-White-Harris-Wilson) | (1967) |
| Pye 7N 17432 | Let's Dance (Lee) | |
| <u>TREETOPS</u> | California My Way (Hutchinson) | (1968) |
| Parlaphone R 5669 | Carry On Living (Alexander-Dorsey) | |
| <u>WISHFUL THINKING</u> (cont) | I Want You Girl (Charles-Bailey-Potter) | (1968) |
| Decca F 12760 | It's So Easy (Warkins) | |
| Decca F 22742 | Alone (Craft) | (1968) |
| | Vegetables (Wilson) | |
| <u>PEBBLES</u> | Get Around (Beckett-Bobott) | (1968) |
| Major Minor MM 574 | 40 Miles Inside Your Heart (Beckett-Bobott) | |
| % <u>VANITY FARE</u> ⁹ | I Live For The Sun (Rick Henn) | (1968) |
| Page One POF 075 | On The Other Side Of Life (Ralph Murphy) | |
| Page One POF 100 | (I Remember) Summer Morning (Kent-Arthur) | (1968) |
| | Betty Carter (Data) | |
| <u>FRESHMEN</u> | Go Granny Go (Christian-Altfield) | (1968) |
| Pye 7N 17592 | Look At The Sunshine (D.Ellis) | |
| <u>CALIFORNIANS</u> | Out In The Sun (Hey-O) @ | (1968) |
| Decca F 12802 | The Sound (Taylor) | |
| Fontana TF 1052 | Sad Old Song (d'Abo) | (1969) |
| | Weep No More (Ford) | |
| <u>TINKERBELL'S FAIRYDUST</u> | Sheila's Back In Town (Rabbitt) | (1969) |
| Decca F 12865 | Follow Me Follow (Lynne) | |
| <u>PEBBLES</u> (cont) | Incredible George (Becky-Bobott) | (1969) |
| Decca F 22944 | Playing Chess (Becky-Bobott) | |

@ Denotes full writing credits (Feldman-Goldstein-Gottehrer)

* Denotes issued with a picture sleeve

% VANITY FARE

The group comprised TREVOR BRICE (lead vocals), TONY GOULDEN (lead guitar), DICK ALLIX (drums) and TONY JARRETT (bass guitar).

Dick Allix:

"We originally got our vocal sound from The Ivy League and took it from there. We do Tokens' numbers and Four Seasons' numbers - in fact any good harmony records."

New Musical Express, 1968

A great follow up to "I LIVE FOR THE SUN"
 "(I REMEMBER)
 SUMMER MORNING"
 POF 100



VANITY FARE

released today

PAGE ONE RECORDS LIMITED



**Impressive follow up
 from Vanity Fare**

VANITY FARE: ★(I Remember) Summer Morning (Page One).
 I'm very impressed by Vanity Fare. The four boys are a new group,
 but they have a professional approach; their harmonic blend and
 tonal quality are not only appealing, but frequently highly artistic;
 and they have a well-dressed image.

I'm happy to report that, on its follow-up, the group has maintained
 the standard of "I Live For The Sun." It's a much slower number—
 in fact, a hitting rhythmic ballad—and this provides the opportunity
 for the lads' delightful vocal blend to be showcased to even better
 advantage.

It's also a very pleasant and extremely melodic tune, and they do
 full justice to the colourfully descriptive lyric. Praise for the effect-
 ively subtle scoring

GO GRANNY GO
 (THE LITTLE OLD LADY FROM PALADIN)
 (Christian Ashford)
THE FRESHMEN
 AP-1535
 (A)

WHERE THE RECORDS WERE RECORDED

DOLPHIN

Produced by Alan Blakley
 for Gale

DEMO
 RECORD
 NOT FOR SALE
 BELL 1370

Produced by
 Mike Hurst for
 Mike Hollis Gold
 Organized by
 Dave Hurst

TWO WHEELS
 (Harris)
FIREBIRD

PALADIN
 FUN, FUN, FUN
 (Christian Ashford)
 Produced by Tony and the Motion Sound Productions
 (London/Love)
 Adam Sure & the
 Pebble Beach Band

PAL 3
 (PAL 3 A1)
 © 1976

BACK
 (Goffin/King)

on Gene-Columbia Music

© 1976
 Made in
 Great Britain

PVT 67
 PVT 67-A

BRITISH BEACH MUSIC

ALBUMS

WISHFUL THINKING

LIVE VOLUME 1

Decca SKL 4900(1968)

| | |
|--------------------------|---------------------------------|
| Step By Step | (Flelt-Hill) |
| Big Girls Don't Cry | (Crewe-Gaudio) |
| Papa-Oom-Mow-Mow | (Frazer-White-Harris-Wilson Jr) |
| Turning Around | (Flelt-Hill) |
| Hang Around Girls | (Fletcher-Flelt) |
| California Girls | (Wilson) |
| Reach Out, I'll Be There | (Holland-Dozier-Holland) |
| Walk Away Renee | (Brown-Calilli-Sansone) |
| Happy Together | (Bonner-Gordon) |
| Is She A Woman Now | (Charles-Bailey) |
| Que Sera | (Evans-Livingston) |
| Peanuts | (Cook) |
| The Exodus Song | (Gold-Boone) |
| Cherry Cherry | (Diamond) |

FRESHMEN⁸

MOVIN' ON

Pye NPL 18263 (1968)

| | |
|--|---------------------------------|
| Saturday & Sunday | (McElroy) |
| She Cries | (Martin-Coulter) |
| Things Get Better | (Floyd-Jackson-Cropper) |
| Look At The Sunshine | (D.Ellis) |
| Papa-Oom-Mow-Mow | (Frazer-White-Harris-Wilson Jr) |
| When Summer Comes | (McKnight) |
| Gone - Movin' On | (Lindsay-Melcher) |
| Carpet Man | (Webb) |
| Yesterday | (Lennon-McCartney) |
| Make It With You | (Brown) |
| Go Granny Go (The Little Old Lady From Pasadena) | (Christian-Atfield) |
| Close Your Eyes | (Peter Lee Stirling) |
| Say Goodbye | (McMahon) |
| Little Girl I Once Knew | (Wilson) |

VANITY FARE

THE SUN WIND & OTHER THINGS

Page One POLS 010(1968)

| | |
|---------------------------------|------------------------------|
| I Live For The Sun | (Rick Henn) |
| Music Music Music | (Reiss-Baum) |
| In My Lonely Room | (Holland-Holland-Dozier) |
| Lucky Lady Bug | (Slay-Crewe) |
| Adios Amore | (Springfield-Newell) |
| I Hear Trumpets Blow | (Margo-Margo-Medress-Siegal) |
| Four Strong Winds | (Tyson) |
| Puppet On A String | (Martin-Coulter) |
| Younger Girl | (John Sebastian) |
| On The Other Side Of Life | (Murphy) |
| Hey Baby | (Channel-Cobb) |
| You've Lost That Lovin' Feeling | @ |

@ Denotes credits as (N.Sedka-Greenfield-Spector-Mann-Weill-Powers-Keller) !!!!!

DISCOGRAPHICAL NOTES

- 1: THE TYPHOONS - a cheap chain-store label cover. Fairly good considering.
- 2: BO & PEEP - Studio record by MICK JAGGER and ANDREW OLDHAM with production by KIM FOWLEY. "Young Love" is a gloriously overproduced surfy version of the song that got a good deal of airplay on the pirate radio stations of the time. 'B' side is a take-off of The Animals "House Of The Rising Sun" and it sounds like Kim Fowley singing a story of Jill and Tony, two Brighton Mods.
- 3: THE MAJORITY did have several other singles issued but those included in this discography are the only ones relevant to this story.
- 4: A cover version of the CURTIS LEE song. Whilst being interesting, it doesn't work nearly as well as other attempts at the sound. The production is messy and the group (which included JOHN PAUL JONES, later of Led Zeppelin fame) do not handle the vocals as well as some of their contemporaries.
- 5: EPISODE SIX were a six-piece group that included IAN GILLAN (who with others became the nucleus of Deep Purple) and lead vocalist SHEILA CARTER. The group issued additional singles not pertaining to this story.
- 6: THE PYRAMID were a three piece group from Scunthorpe that played and sang Beach Boys' type harmonies. Group included IAN MATTHEWS later of Fairport Convention, Matthews Southern Comfort etc. This was his first issued record and is definitely one of the best from the period.
- 7: GYMBALINE included STUART CALVER, later to work with TONY RIVERS etc.
- 8: This FRESHMEN were an Irish show band and should not be confused with TONY RIVER's group The Freshmen of "Swanee River" fame!
- 9: VANITY FARE's first two singles and first album only included here as the group subsequently veered towards MOR pop.

Budget Releases

TASTE OF HONEY PAY TRIBUTE TO THE BEACH BOYS Rediffusion RIM ZS 22 (1969)

SIDE 1 - California Girls, Then I Kissed Her, God Only Knows, Why Do Fools Fall In Love, I Can Hear Music, You're So Good To Me.

SIDE 2 - Fun Fun Fun, Darlin', Help Me Rhonda, Sloop John B, Do It Again, Barbara Ann

(NOTE: - A reasonable copy of some of The Beach Boys well known tracks.)

VANITY FARE

EARLY IN THE MORNING

UNIVERSAL/SUMMIT SRA250 089

SIDE 1 - Early In The Morning, In My Lonely Room, Music Music Music, Man Child, I Live For The Sun

SIDE 2 - Hitchin' A Ride, Highway Of Dreams, (I Remember) Summer Morning, Four Strong Winds, You Made Me Love You, Hey Baby.

(An Australian issue containing a number of different tracks to the UK original release. Rear cover shows five group members.)

THE SEVENTIES & EIGHTIES . . . 'Hey, they say we can do it on the A side!'

The story of British harmony and beach music in the Seventies was very different to that of the previous decade. Whereas in the sixties, along with the optimism of the time, almost everyone had tried a summer sound record, there was now a different economic and social climate which had grown in the late sixties into the seventies. British Beach Music had peaked in 1966 and we were now in the "wilderness" years as regards quantity of issues. Those that did come out were mostly good and in retrospect the seventies saw the emergence or the consolidation of the half dozen or so musicians who are the central figures of the music today.

The seventies saw less of the cover versions, arguably because there was not as much good material to cover, but equally because our own songwriters were improving. However it was not until the mid-seventies that the UK had a resurgence of beach music with FIRST CLASS, CHRIS WHITE and some one-off issues. This was followed in 1977 by the UK skateboard fever which gave a tremendous impetus to the old style Jan & Dean/Beach Boys sounds. It was the 1975-78 period which really established the harmony sounds here because as well as better songs about real UK situations, there was now an assurance with the vocals which previously had been hard to find. This assurance was to grow quickly to rival and in many cases better the sounds coming from the traditional home of beach music - California.

DISCOGRAPHY

| | | |
|--|---|--------|
| <u>BEACHCOMBER</u> ¹ Parlophone R 5850 | Surfin' Soul (Cordell) Nothing To Say (Cordell) | (1970) |
| <u>BLUE MAXI</u> Major Minor MM 705 | Here Comes Summer (J.Keller) Famous Last Words (M.Denne) | (1970) |
| <u>FRESH AIR</u> ² Philips 6006 163 | In The Sun (Myers-Knights) Too Many Reasons (Myers-Knights) | (1971) |
| <u>AUTUMN</u> ³ Pye 7N 45090 | My Little Girl (Tony Rivers) Sun Sunshine (Peter Cramer) | (1971) |
| <u>HORIZON</u> Parlophone R 5947 | She's A Rainbow (Petridge-Licinio) Tell Me My Lady (Petridge-Licinio) | (1972) |
| <u>ANNIVERSARY</u> Parlophone R 5948 | Jo-Jo (Gold) To Hurt A Friend (Gold) | (1972) |
| <u>SOLENT</u> Decca F 13375 | My World Fell Down (Carter-Stephens) The Sound Of Summer's Over (Hurst-Fenwick) | (1973) |
| <u>SIMON TURNER</u> ⁴ UK UK 52 | California Revisited (Peek) Simon Talk (King) | (1973) |
| <u>BARRACUDA</u> ⁵ EMI EMI 207 | Summer Girls (Shelley-Wilde) I Feel So Down (Shelley) | (1973) |
| <u>BROTHERLY LOVE</u> CBS 1403 | Tip Of My Tongue (Lynsey De Paul-Green) I Love Everything About You (Wainman-Williams) | (1973) |
| CBS 2004 | Weekend Love Affair @ Don't Make A Fool Of Me (Goodison-Wainman) | (1974) |

@ Denotes songwriting credits are (Goodison-Wainman-Fletcher).

| | | |
|---|---|--------|
| <u>RUSS BALLARD</u> Epic EPC 2670 | Fly Away (Russ Ballard) Danger Zone - Part 11 (Russ Ballard) | (1974) |
| <u>TRUTH & BEAUTY</u> RAK RAK 181 | Tuff Little Surfer Boy (Kramer) Touch-A Touch-A Touch Me (O'Brien) | (1974) |
| <u>FIREBIRD</u> Bell BELL 1370 | Two Wheels (Hurst) Side Tracking (Forsey-Bridger-Forsey) | (1974) |
| <u>DAYBREAK</u> Surrey Int. SIT 5004 | What Do You Say? (Stevenson-Glen) Take It All (Stevenson-Rees) | (1974) |
| <u>ROUGH RIDERS</u> Rare Earth RES 118 | Hot California Beach (Anders-Anthony) Do You See Me? (Hart-Peters) | (1974) |
| <u>WOMBLES</u> ⁶ CBS 2663 | Wombling Summer Party (Batt) Wimbledon Sunset (Batt) | (1974) |
| <u>MIKE BATT</u> Epic SEPC 3460 | Summertime City (Batt) Children Of The Storm (Batt) | (1975) |
| <u>MAGNIFICENT MERCURY BROTHERS</u> ⁷ Transatlantic BIG 532 | New Girl In School @ What About Us? (Leiber-Stoller) | (1975) |
| Transatlantic BIG 536 | Why Do Fools Fall In Love (Lyman-Goldner) (I'm Not A) Juvenile Delinquent (Lyman-Goldner) | (1976) |
| <u>DAVE EDMONDS</u> ⁸ Swan Song SSK 19409 | Where Or When (Rodgers-Hart) New York's A Lonely Town (Andreoli-Poncica) | (1976) |
| <u>SCROUNGER</u> Anchor ANC 1029 | Parisian Cafe Blues (Curnow-Lewis) Telephone Song (Curnow-Lewis) | (1976) |
| Anchor ANC 1037 | Our Love (Curnow-Lewis) So Here I Stay (Curnow-Lewis) | (1976) |
| <u>ROCOCO</u> Mountain Top 9 | Follow That Car (Shipston-Ward) Lucinda (Shipston-Ward) | (1976) |
| <u>SUNFIGHTER</u> ⁹ EMI 2553 | Such A Lovely Night (Boughton-Hardman) Don't Get Me Wrong (Boughton-Hardman) | (1976) |
| EMI 2463 | Drag Race Queen (Boughton-Pope-Hardman) Riding On Your Star (Boughton-Pope-Hardman) | (1976) |
| <u>RED HOT</u> Philips 6006 546 | L-L-Lazy Days (Fletcher-Burton-Maidman-Lee) Turn Off The Tap (Fletcher-Burton-Maidman-Lee) | (1976) |
| <u>BUSTER</u> ¹⁰ RCA 2678 | Sunday (Scott-Wolfe) Salt Lake City Silver Gun (Scott) | (1976) |
| <u>DOLPHIN</u> ¹¹ Private Stock PVT 52 | Then I Kissed Her (Spector-Greenwich-Barry) The Glyderers (Benham-Carmen) | (1976) |
| Private Stock PVT 67 | Goin' Back (Goffin-King) Think Ahead (Paul Carmen) | (1976) |
| <u>RANDY & THE U TURNS</u> Rockfield UP 36286 | 99 Octane Girl (Grey-Geddes) Roll On Roff Off (Grey-Geddes) | (1977) |
| <u>BALLRACE</u> Magnet MAG 18 | Skater (Cummings) Four Wheel Drive (Cummings) | (1977) |

@ Denotes songwriting credits are (Wilson-Christian-Berry-Norman)

| | | |
|--|---|--------|
| <u>STREETKID</u> ¹² | Skateboard Harmony (David-Martin) | (1977) |
| Philips 6006 577 | Blue Tile Fever (David-Martin) | |
| <u>WELTONS</u> | Hang 10 Hang 10 (Keen-Rackman) | (1977) |
| Decca FR 13742 | Ali Cat (Mason-McCourt) | |
| * <u>RICKY & THE KWEEN TEENS</u> | Skate Out (Fame & Fortune) | (1977) |
| EMI 2654 | Skateboards & Summertime Fun (Fame & Fortune) | |
| * <u>JOEY & THE HOT SHOTS</u> | Skate City Run (Sulsh-Hodge-Wrigley) | (1977) |
| UA UP 36303 | Funny Run (Sulsh-Hodge) | |
| <u>SLICK WILLIE</u> | Sidewalk Surfing-Skateboarding (Brian-Engel) | (1977) |
| Pentagon PENT 4 | Slick Willie (Thurston) | |
| <u>SOUTH BANK WHEELS</u> ¹³ | Sidewalk Johnny (Carter-Shakespeare) | (1978) |
| Epic SEPC 5982 | Midnite Music (Carter-Shakespeare) | |
| <u>RIVALS</u> | Skateboarding In The UK (Fincher) | (1978) |
| Sound On Sound SOS 100 | Top Of The Pops (Crowther) | |
| <u>DAFFY DUCK</u> | Skate City (Easterby-Green) | (1978) |
| Pye 7N 46073 | Skateboard Honeymoon (Easterby-Green) | |
| <u>USA UK</u> | California Bound @ | (1978) |
| MAM 173 | Perfect Feeling @ | |
| <u>RUSS BALLARD</u> (cont) | Treat Her Right (Ballard) | (1978) |
| Epic EPC 6316 | What Does It Take (Ballard) | |
| <u>MOUNTBATTENS</u> ¹⁴ | Surfer Joe | |
| | Wipe Out | |
| <u>STICK SHIFTS</u> ¹⁵ | Automobile (Grahame Lister) | (1980) |
| Chiswick CHIS 118 | Parramatta Road (Grahame Lister) | |
| <u>KENNY & THE CAR PARKS</u> | Top Speed (Spence) | (1980) |
| Sonet SON 2213 | Never Felt Bad (Spence) | |
| * <u>SPRINGWATER</u> | Move A Little Closer (Cordell-Stringer) | (1980) |
| Fabulous JC 6 | Rescue Me (Cordell-Stringer) | |
| * <u>NASH THE SLASH</u> ¹⁶ | Deadman's Curve % | (1981) |
| Dindisc DIN 28 | Reactor No.2 (Slash) | |
| <u>KIRSTY MAC COLL</u> ¹⁷ | You Still Believe In Me (Wilson-Asher) | (1981) |
| Polydor POSP 368 | Queen Of The High Teas (MacColl) | |

@ Denotes songwriting credits (Flavell-Wilkinson-Martin-Friend-Nicholson-Elsmore)
 % Denotes songwriting credits (Wilson-Berry-Christian-Kornfield)

Possible Inclusion to above discography:

| | | |
|--|--|--------|
| <u>ADAM SURF & THE PEBBLE BEACH BAND</u> | Fun Fun Fun (Wilson-Love) | (1976) |
| Paladin PALS 3 | Blue Surf (Sieff-Platt-Rose-Lascelles) | |

Country of origin and further details unknown. Apparently an album titled FUN FUN FUN was also issued on Paladin - details unknown and information welcomed

* Denotes issued with an art/picture sleeve.

SEVENTIES & EIGHTIES DISCOGRAPHICAL NOTES

- 1: Both sides are instrumentals.
- 2: This was a DAVID KNIGHTS project (he is CHRIS WHITE's manager) and it was a one-off deal. Do not confuse this with a current UK harmony band, FRESH AIRE which is led by ex Tony Rivers' sideman TONY HARDING.
- 3: This was not TONY RIVERS singing as is sometimes supposed, but a bona-fide four piece group that had other singles released.
- 4: An early medley record which includes "Surf City" and "Fun Fun Fun".
- 5: Not to be confused with the later surf/punk band The Barracudas, but a studio original version of the song done later by FLASH CADILLAC as "Hot Summer Girls".
- 6: THE WOMBLES on record were MIKE BATT. This is a re-write of "California" from The Beach Boys' "California Saga".
- 7: A very good cover version which got alot of airplay and nearly made it. The group were really the folk band DECAMERON in surfin' guise!
- 8: There is also another version of the 'B' side recorded by DAVE EDMONDS in March 1976 at studio E RCA in Los Angeles under the title "London's A Lonely Town". Apparently this version was produced by Bruce Johnston and featured a number of the old Los Angeles surf and hot rod exponents. "London's A Lonely Town" can be found on the various artists album PEBBLES VOLUME 4 - BFD 5021 (American issue).
- 9: Group produced by CHRIS RAINBOW.
- 10: NO connection with the ADRIAN BAKER Buster issues.
- 11: Both DOLPHIN singles are very full harmony records with "Goin' Back" being especially good. Group was basically PAUL CARMEN and one other. Subsequent singles and album were very different and featured no harmonies.
- 12: This was supposedly TONY RIVERS, ALAN CARVELL and RON O'SHEA and apart from The Carvells' issues, it was the best of the clutch of 1977 Skateboard cash-in releases. Only a couple of them were really poor, but in general they missed any special spark.
- 13: This was JOHN CARTER (See seperate listing for full John Carter story).
- 14: Small, private issue. No label details except "Play loud at the beach" etched into the run off grooves.
- 15: A lovely, fun accapella which had, I believe, three different picture sleeves. Interestingly, "Parramatta Road" is the name of the main western highway leading out from Sydney, Australia.
- 16: Very weird version complete with picture sleeve. There was also a video clip of this song shown on television.
- 17: Lovely simple version of the PET SOUNDS album track which ends on some beautiful harmonies. Run off grooves have etched "God Bless Brian".
- 18: There is also a record by PETER BROWN called "Love In Our Hearts". I don't know release details or anything about him but the record is great and quite unlike any other listed here in its use of harmonies.

TONY RIVERS

The Tony Rivers' story is long and fascinating, but for reasons of space and cowardice I have not attempted to list the various personnel changes in The Castaways or Harmony Grass. Where relevant however, names are given to illustrate the many links from group to group.

It is now almost twenty years since the formation of Tony Rivers & The Castaways (originally called The Cultaways) at the onset of the British Beat group boom. At first sight The Castaways history seems like any one of a hundred groups who landed a contract, had a few releases and faded, not having achieved the breakthrough to big scale success. In some ways this is true, but



there are two main differences in this story: Firstly this beat group could really sing and gradually used harmonies in ways no other band at the time could touch; Secondly the group was led by Tony Rivers who has subsequently shown himself to be the mainstay of British harmony music and perhaps more importantly, the use of harmonies in British music. He is, in the best traditions, a rock and roll survivor. Bruce Johnston's song "Rock & Roll Survivor" says that he is "self-contained and self-sustained and this is

indeed true of Tony. This is more easily understood as the story unfolds.

The Castaways were essentially a working, performance band (complete with palm trees backdrop) whose drive and talent was never quite done justice on the eight singles they had released between 1963 and 1968. This is not to say that their records were poor - far from it and there are more than a few people who rate their versions of Beach Boys' songs above the originals. Certainly in the case of "Girl Don't Tell Me" the imaginative arrangement and performance are superb. However as a live band The Castaways reigned supreme. They rapidly built up a solid following around North and East London especially and they were a joy to see and hear on stage where they concentrated on a harmony filled professional approach. They performed Beach Boys and West Coast material in ways no other group could touch in the sixties. Their records were not fully promoted and arguably did not usually present the group in its best light. The group suffered a bad car crash which killed their first drummer, and personnel changes for various reasons all militated against the really strong base needed to sustain any drive for big success in the early sixties. All these factors combined to hold back the group from the success it undoubtedly deserved.

As time had gone on, the harmony music and Beach Boys' connections had grown. Whereas EMI's Columbia had obviously been hesitant about the commerciality of harmonies, the group's second label, Immediate, run by The Rolling Stones' manager Andrew Oldham had no doubt. "Girl Don't Tell Me" was promoted in a bikini-ed girls on surfboards vein. The California connection was pushed in the release blurb "California is as close as your nearest ear" and "the golden surfin' sounds of America's West Coast re-created for the first time in England". However the 18th February 1966 was perhaps not the best time to try to conjure up such images in England and



as a result the record got nowhere. Incidentally it is now very rare and sought after by collectors. The group, by now including Kenny Rowe as a second front-line vocalist, once again lost out later the same year with their version of "God Only Knows". It was understood that the PET SOUNDS' track was not to be released as a single by The Beach Boys in the UK, so Tony seeing the potential in the song rapidly recorded a very good version of it only to find that Capitol changed their minds a week later. After this, recording ceased for nearly two years until one final single on Polydor. Strangely enough "I Can Guarantee You Love" nearly made it, but despite being a strong double sided record it proved to be a little late for The Casraways. There had been a lot of musical changes between 1966 and 1968 in England.

There followed the most sensible move possible; the group changed their name and approach and re-emerged as Harmony Grass. Still with two front

vocalists, but with more emphasis on out and out pop, they straight away had a Top 10 hit with "Move In A Little Closer" which enabled them to get TV exposure and the future looked bright. By this stage, Tony was more involved in writing and producing for the group, however in retrospect there seems to have been problems in deciding which way to take the group. The choice was between MOR Pop that had given the group some success or the extension of what The Castaways had been trying to become. It appears that this choice was never really made, at least not on record as is evidenced by the THIS IS US lp which was released in 1969. This collected the pop, the great harmonies, "Summer Dreaming" and "Tom Dooley" and some standards which were popular on stage, "Byrd Avenue" and "Chatanooga Choo Choo". Consequently the band ended up not totally satisfying anyone. Looking back it may well not have succeeded for long even if some coherent choice had been made, as Britain was rapidly moving into the period of music far removed from the lighter, brighter sixties & after a couple more releases the band split up. Kenny Rowe and fellow group member Tony Ferguson started up Capability Brown who made two albums and a handful of singles. This change came when Tony (Rivers) left Harmony Grass in 1970. The band continued for awhile as Grass before changing to Capability Brown. The last Grass single "Stand On Your Own Two Feet" was without Tony's lead vocal. Capability Brown also turned out to be a band which pulled in different directions as it fluctuated between accapella harmonies and heavy, driving rock. In many ways this style was later successfully pulled together by Queen



the golden surfin' sounds of
America's West Coast re-created
for the first time in England by

TONY RIVERS and the castaways

"GIRL*DON'T TEL*ME"

WORDS AND MUSIC BY BRIAN WILSON • IMMEDIATE 45 SINGLE IM027 • RELEASED FRIDAY 18 FEBRUARY 1966

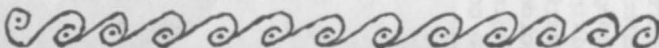
TONY RIVERS has always been an ardent admirer of California's virile surfin' sound. Now, with his colourful Castaways combo, he becomes the first British artist to reproduce the distinctive music of America's West Coast with any degree of success. The instantly favourable reaction of club and ballroom fans has convinced the boys that they've found a winning format.

Tony has made a personal pal of Beach Boy Brian Wilson who penned *Girl Don't Tell Me*. The pair regularly exchange lengthy letters comparing notes on the widely differing pop scenes of Los Angeles and London.

The release of *Girl Don't Tell Me* is a triple first for Tony Rivers and the Castaways — it's their first single in surfin' style, their first recording under the specialist supervision of Andrew Loog Oldham and their first disc since signing a new management contract with Nems Enterprises.

Girl Don't Tell Me features an exhilarating five-part harmony arrangement split between the healthy lead-voices of Tony Rivers and Kenny Rowe plus all but one non-singing Castaway. The end-product, with its fine blending of fast guitars, compelling percussion and spirited vocal work, is more than worthy of a place in today's charts.

It's an intriguing thought that a British group with a strictly American influence has the distinct possibility of spearheading a great big wave of '66 Surfenzy... at a time when we're all wondering where the pop trends went and where the current charts are leading us!



but in the very early seventies it didn't quite work. However there are some excellent moments in Capability Brown's work; most evidently in sections of "Circumstances" on their VOICE lp.

In the meantime Tony had cut away from group work to spend the next four or five years basically in freelance work. During the early seventies he spent some of the time at CBS as a producer/arranger/writer and from this time there are a lot of records which have Rivers' involvement of some kind. Aside from being a nightmare for anyone attempting a discography, this period was most productive for Tony in his role as a session singer which was to become his major area of work up to the present day. Notable in the early seventies was his back-up harmonies behind Mike Hurst's or John Perry's leads on the Summer Wine releases which were very, very good recordings. To a large extent they were covers but there was amongst them a beautiful song and performance on a 'B' side called "Sound Of Summer's Over". Anyone who likes summer harmonies should look out for this obscure track.

By the mid-seventies Tony got involved with the group Sparrow for awhile, basically being an attempt to recreate The Castaways but to appeal to a slightly more MOR audience. Tony was included in the initial sessions for the first single but soon decided to opt-out due to the Sparrow management being too restrictive and trying to impose too much of their own direction upon the group. This did not suit Tony personally or professionally so he wisely went his own way. Sparrow went on to almost be successful with a lot of TV exposure. The group was made up of ex-Castaways and Grass members and featured harmonies prominently, but despite the big push they never quite found the right song or audience.

Tony's career had in the meantime taken a lucrative and interesting turn with his involvement with Cliff Richard from October 1975. Originally booked for a three song session ("Devil Woman", "Miss You Nights" and "I Can't Ask For Any More Than You"), it worked out so well that Tony has worked with Cliff on live and recording work ever since. On that first session the group was Tony, John Perry and Ken Gold, but Stuart Calver (ex Cymbaline, Playground and Sparrow)

soon came in as Ken went to concentrate on writing and producing. This arrangement has endured very well and has seen a rich return to big success for Cliff. Tony is usually responsible for the vocal arrangements which although not beach music styled, represent the adaptation of California harmonies into finely crafted pop and from the first session the blend has been excellent with the harmonies on "Miss You Nights" being truly beautiful. The relationship has been perfect for Tony

because as well as paying the bills, it has given him enough time to continue recording projects of his own and undertake other session work. Notable here is "The Girls Back Home" (1977) released as the Brian Bennett Band and some currently unreleased material recorded during the last eighteen months. As well as working with Stuart and John, Tony often works with Kenny Rowe, Alan Carvell and Mick Clarke of The



L-R. Tony Rivers, Kenny Rowe, Mick Clarke & Stuart Calver

Rubettes. Tony's approach is always that of the true professional as the harmonies are worked out precisely and he expects everyone to be spot on with the result that the end product is usually good. This reflects an underlying approach which Tony sticks to strongly: he has always been a huge fan of Beach Boys and harmony music, but his interest and love is in creating through three or four voices singing together. He has little time for the multi-track approach used albeit effectively by others. Certainly when it comes to live work the blends he achieves are unbeatable and this has often been true on record as well. Recently he has talked repeatedly of arranging a harmony group in the old style to play something like a pub weekly residency just for the joy of harmony/beach music in its most straight forward way. We can only hope that he can find the time to do this as well as further recording. For twenty years he has led British Beach Music and he still has the energy, the professionalism and the inventiveness to do it for a lot longer.

TONY RIVERS DISCOGRAPHY

Firstly it must be said that there is no way this is going to be complete because missing will be details of many jingle and song sessions that not even Tony can recall. However for a discography of his major harmony record releases it should be more complete than anything so far achieved and any additions are most welcome. I decided early on to include within this section all the releases connected to the Tony Rivers story (ie Capability Brown, Sparrow etc) although in some cases there may not be any involvement by Tony. These will come at the end together with a solo Kenny Rowe section, who as well as being a long standing friend and co-singer with Tony has also been responsible for some interesting harmony work of his own.

I am especially indebted to Ingemar Gustavsson for help with Tony's discography.

TONY RIVERS & THE CASTAWAYS:

| | | |
|---------------------------------|--|---------|
| Columbia DB 7135 ¹ | Shake Shake Shake (Stevenson-Adams) Row Row Row (Vann) | (10/63) |
| Columbia DB 7224 ² @ | I Love The Way You Walk (Smith) I Love You (Thorpe) | (3/64) |
| Columbia DB 7336 | Life's Too Short (Bonner-Huth) (Don't You Ever) Tell On Me (Rivers) | (8/64) |
| Columbia DB 7448 | She (Jones) Till We Get Home (Rivers-Lyons-Brown-Scott) | (1/65) |
| Columbia DB 7536 | Come Back (Newell-Fahey) What To Do (Rivers-Lyons-Brown-Scott) | (5/65) |
| Immediate IM 027 | Girl Don't Tell Me (Wilson) The Girl From Salt Lake City (Wilson) | (1/66) |
| Columbia DB 7971 | God Only Knows (Wilson-Asher) Charade (Mancini-Mercer) | (7/66) |
| Polydor 56245 | I Can Guarantee You Love (Dee-Potter) Pantomime (Rowe-Rivers) | (4/68) |

@ Denotes issued in America as Constellation 128.

BETTER, STRONGER HARMONY

HARMONY GRASS: † First Time Loving (RCA)

BOTH much better than "Move In A Little Closer," which had a computerised forced quality about it to my mind, and much stronger Chart material too.

Written by Howard and Blackley, it's a pretty song with woodwind deployed to good effect, a heavy back but soft lead vocals plus excellent harmonies that the Beach Boys would be hard put to better.

A hit I would have thought, though I'm not sure if the group has sufficient following to make it second time round without the same number of radio plays as the first.

NME 26-6-69

HARMONY MAN IS REPLACED

HARMONY Grass lead guitarist Tony Ferguson — who was with the group for its "Move In A Little Closer" NME Chart hit — has left and has been replaced by lead-guitarist singer Tony Harding.

A spokesman for Harmony Grass said Harding was formerly a member of the re-named group when it was known as Tony Rivers and the Castaways. He was being brought in because he had "a more suitable voice."

New bookings for the group include Hull Westfield Country Club (August 31), and London Marquee (July 8; August 12).

NME 24-5-69



HARMONY GRASS (L-R): Tony Ferguson, Bill Castle, Tom Marshall, Ray Brown, Kenny Rowe, Tony Rivers

HARMONY GRASS: † Cecilia (RCA).
JOHN & ANNE RYDER: Cecilia (Decca).

ONE of the tracks from the new Simon and Garfunkel album — penned, of course, by Paul Simon. It's an up-beat hand-clapper, with a snappy beat.

And surprisingly for such a fast-moving number, the tune is catchy and hummable, complete with a la-la chorus.

The Ryders have gone out of their way to create a sound that's aimed right at the heart of the commercial market, while Harmony Grass sticks closer to the original. Two good discs, either of which could happen — though they could cut each other's throats!

NME 7-3-70

HARMONY GRASS

| | | |
|------------------------------------|--|---------|
| RCA 1772 | Move In A Little Closer Baby @ Happines Is Toy Shaped (Rivers-Rowe) | (12/68) |
| RCA 1828 | First Time Loving (Howard-Blaikley) What A Groovy Day (Rivers) | (6/69) |
| RCA 1885 | I Remember (Wright-Redway) Summer Dreaming (Rivers) | (10/69) |
| RCA 1928 | Mrs. Ritchie (Rivers-Rowe) Teach Me How (Sedaka-Bayer) | (2/70) |
| RCA 1932 | Cecilia (Simon) Mrs. Ritchie (Rivers-Rowe) | (3/70) |
| RCA 2011 ⁴ | Stand On Your Own Two Feet (Goodison-Hiller) Sing In The Sunshine (Goodison-Hiller) | (10/70) |
| RCA SF 8034 LP | <u>THIS IS US</u> ³ | (1969) |
| Move In A Little Closer Baby | (Capitanelli-O'Connor) | |
| My Little Girl | (Rivers) | |
| What A Groovy Day | (Rivers) | |
| I've Seen To Dream | (Rivers) | |
| (It Ain't Necessarily) Byrd Avenue | (Smith) | |
| Chatanoga-Choo-Choo | (Warren-Gordon) | |
| Good Thing | (Capitanelli-O'Connor) | |
| Mrs. Ritchie | (Rivers-Rowe) | |
| Summer Dreaming | (Rivers) | |
| I Think Of You | (Rivers-Thompson) | |
| Ballad Of Michael | (Rivers) | |
| Tom Dooley | (Trad Arr Harding) | |
| What Do You Do When Love Dies | (Weiss-Ubonsky) | |

MISCELLANEOUS

| | | |
|--------------------|--|--------|
| Pye NSPL 18353 LP | <u>TAKE A GIRL LIKE YOU</u> (Soundtrack album) | (1970) |
| Includes the track | <u>It Takes A Lot Of Lovin'</u> (Myers-Holder) | |

MAGIC BUS⁵

| | | |
|----------|--|--------|
| CBS 7373 | Finders Keepers (Giametta-McBrien) Down In Mexico (Sizzy) | (1971) |
|----------|--|--------|

PENNY LANE⁶

| | | |
|----------|---|--------|
| CBS 7916 | Legend In Your Own Time (Simon) Driving Me Out Of My Mind (Gould-Thompson) | (1972) |
| CBS 8381 | So Much Love (Layani-Harvel) You Need Someone (Tattersall-Borthwick) | (1972) |

RIVER⁷

| | | |
|----------|--|--------|
| CBS 8317 | A Little Thing Like Love (Clarke-MacAuley) I Like It Like That (Sizzy-Woolfson) | (1972) |
|----------|--|--------|

?

| | | |
|-------------|---|--------|
| BBC RESL 10 | Whatever Happened To The Likely Lads % God Bless Everyone (Hugg-Bewes) | (1973) |
|-------------|---|--------|

@ Denotes songwriting credits (O'Connor-Captanelli)

% Denotes songwriting credits (Hugg-La Frenais). No Release name stated on label

RIVER (cont)

- Epic EPC 3168 8 You're The Song (That I Can't Stop Singing) @ (1975)
Everything You Do Is Magic (Rivers)
- Epic EPC 3454 Come A Little Closer (Perry) (1975)
I Wanna Run Away (Perry)

PERFORMANCE⁹

- Polydor 2058 324 Funny Little Things (Boone-McQueen) (1973)
Rejoice (Ward-Fox)

CURLY

- Epic EPC 3145 High Flying Bird (Stewart Blandamer) (1975)
Breakout (Bill Roberts)

CHAIN REACTION

- Gull GULS 43 10 Never Lose Never Win (Rivers) (1976)
This Eternal Flame (Ruffin-Davis-Pemberton)

ALAN HAVEN

- CBS 8286 % Rice Paper Mountain (Scat In The Dark) (Izumi) (1972)
(Both sides) Nevah (Alan Haven)

SILVER LINING

- Pye 7N 45242 Bye Goodbye (Rivers-Shaer) (1973)
Writing On The Wall (Rivers)

SILK

- CBS 8268 Hey Mary (Colyer-Swettenham-Andrews) (1972)
Burn Down The Cornfields (Walford)

BRIAN BENNET BAND¹¹

- DJM DJS 10791 The Girls Back Home (W & B Bennet) (1977)
Jonty Jump (Brian Bennet)

TONY RIVERS

- WEA K 18092 The Shape I'm In Tonight (Alan Tarney) (1979)
It's Much Too Late Tonight (Alan Tarney)

HOLLYWOOD FREEWAY

- Pye 7N 45273 You're The Song (That I Can't Stop Singing) @ (1973)
This Feeling Called Love (Rivers)

SUMMER WINE¹²

- Philips 6006 217 + Why Do Fools Fall In Love (Lyman-Levy) (1972)
Ode To The Steel Guitar (Fenwick-Hurst)
- Philips 6006 238 Take A Load Off Your Feet (Jardine-Wilson) (1972)
Sound Of Summer's Over (Hurst-Fenwick)
- Philips 6006 315 She's Still A Mystery (Sebastian) (1973)
Shenandoah (Trad Arr Hurst-Fenwick)
- EMI 2634 (reissue) Why Do Fools Fall In Love (Lyman-Levy) (1977)
Sound Of Summer's Over (Hurst-Fenwick)

@ Denotes writing credits (Gold Rivers). % Denotes both sides instrumentals.

+ Denotes issued in America as Sire SAA 701.

VARIOUS ARTISTS

Pickwick SPC 3339

13 TOMMY LP

(1973)

MIKE HUGG¹⁴

Polydor 2383 213 Super

STRESS AND STRAIN LP

(1973)

STEVE HARLEY & COCKNEY REBEL¹⁵

EMI EMC 3202

FACE TO FACE (Double LP)

(1977)

SHINE¹⁶

Fontana 6007 041

Candy Girl (Peter Bewley)
I Wonder If Anything (Tony Rivers)

(1974)

FRESHMEN¹⁷

CBS 7694

Swanee River (Stephen Foster)
Take The Time It Takes (Rivers-Gould)

(1972)

DANNY KIRWAN¹⁸

DJM DJF 20535

HELLO THERE BIG BOY

JAVAROO¹⁹

Capitol E-ST 12052

JAVAROO

(1980)

SPARROW

CBS 3527

Oh Doctor (Myhill)
Eli's Coming (Nyro)

(1975)

CBS 3819

Celebration (White-Argent)
Burning Bridges (Milton)

(1975)

Bronze BRD 24

House Of Swing (McGuinness-Stonebridge)
Catch Sorrow (Marshall)

(1976)

Bronze BRD 30

Bionic Love (Nevin)
Blue Train (Marshall)

(1976)

Bronze BRD 38

Half Of My Life (Gold-Denne)
It's Alright Now

(1977)

UNRELEASED

CASTAWAYS

- "Girl From New York City"

HARMONY GRASS

- "Nowhere Man"

SUMMER WINE

- "Do You Wanna Dance", "You're So Good To Me", "Living Next Door To An Angel" and several other unknown tracks.

TONY RIVERS

and others (recent work) - "Christmas Medley", "Like Strangers Together", "Let's Dance" and several more oldies currently under way.

KENNY ROWE and TONY RIVERS - "For Once In My Life"

TONY RIVERS also did backing vocals on "Silhouettes" by THE PHANTOM BAND and "Funny Fool" by CLOVIS. Both were mid-seventies but further details have unfortunately been misplaced !!

KENNY ROWE DISCOGRAPHY

20

BOBBY CRISTO & THE REBELS

| | | |
|---------------|---|--------|
| Decca F 11913 | The Other Side Of The Track (Morrow-Arnold) | (1964) |
| | I've Got You Out Of My Mind (Morten) | |

KENNY & DENY 21

| | | |
|---------------|------------------------------------|--------|
| Decca F 12138 | Little Surfer Girl (Page) | (1965) |
| | Try To Forget Me (Page-Shingleton) | |

FIFTH AVENUE

| | |
|------------------|-------------------------------------|
| Immediate IM 002 | The Bells Of Rhymney (Davis-Seeger) |
| | Just Like Anyone Would Do |

CAPABILITY BROWN

| | | |
|----------------|-----------------------------|--------|
| Charisma BLP 7 | Nightingale Lane (Phillips) | (1971) |
| | Liar (Ballard) | |

| | | |
|--------------|------------------------------|--------|
| Charisma 193 | Wake Up Little Sister (Hull) | (1972) |
| | Windfall (Capability Brown) | |

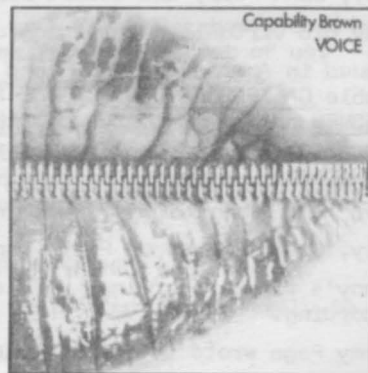
| | | |
|--------------|---------------------------|--------|
| Charisma 207 | Midnight Cruiser (Becker) | (1972) |
| | Silent Sounds | |

| | | |
|--------------|---------------------------------|--------|
| Charisma 217 | Liar (Ballard) | (1973) |
| | Keep Death Off The Road (Nevin) | |

| | | |
|--------------|-----------------------------|--------|
| Charisma 219 | Jesus (Hall) | (1973) |
| | The Water Song (McGuinness) | |

| | | |
|-------------------|---------------------|--------|
| Charisma CAS 1056 | <u>FROM SCRATCH</u> | (1972) |
|-------------------|---------------------|--------|

| | |
|-------------------|--------------------------------------|
| Beautiful Scarlet | (Rare Bird) |
| Do You Believe | (Dave Nevin) |
| The Band | (Ferguson) |
| Garden | (Ferguson) |
| Liar | (Ballard) |
| No Range | (Dave Nevin) |
| I Will Be There | (Ferguson) |
| Redman | (Hall-Gould-Kelly-Curtis-Kaffinetti) |
| Day In Day Out | (Dave Nevin) |
| Sole Survivor | (Ferguson) |



Charisma CAS 1068

VOICE

(1973)

I Am And So Are You

(Hull)

Sad Am I

(Ferguson)

Midnight Cruiser

(Becker)

Keep Death Off The Road

(Nevin)

Circumstances (In Love, Past, Present, Future Meet)

(Capability Brown)

ROOBALOOOS 22

Polydor 2056 738

Rubettin' (various writers of Rubettes' hits)

(1975)

Follow The Piper (Williams)

DISCOGRAPHICAL NOTES

- 1: "Shake Shake Shake" was re-issued recently on BEAT MERCHANTS lp
- 2: The only CASTAWAYS record released in America.
- 3: This HARMONY GRASS lp was released in Germany with "Cecilia" instead of "Mrs. Ritchie" and "Tom Doolley".
- 4: This was after Tony left the group.
- 5: The other MAGIC BUS single had no involvement by Tony.
- 6: Tony featured on back-up vocals.
- 7: RIVER was Tony Rivers, John Perry and Dan Loggins.
- 8: "You're The Song" was recorded by Frankie Valli.
- 9: Other PERFORMANCE single has no Tony involvement
- 10: Alan Carvell does vocals on this song of Tony's.
- 11: Includes Cliff Richard back up vocals behind Tony's lead.
- 12: Tony backs up on all SUMMER WINE releases behind Mike Hurst or more usually John Perry's lead.
- 13: Tony was "Tommy" in this recording of the Rock Opera and thus sang alot on the lp. John Perry is also included.
- 14: Tony sang back-up vocals on "Stress & Strain", "Picture Of You", "Woman", "Peace In Your Smile" and "So Sorry Please". He also shared the lead vocals on "Woman" with Mike Hugg. All songs composed by Hugg.
- 15: Tony, John Perry and Stuart Calver sang back-up vocals on all tracks
- 16: Tony did virtually everything on this
- 17: Issued in America as FRESH and appears as such on the US compilation lp double CALIFORNIA USA (CBS C2 37412) released in 1981. This group of FRESHMEN not to be confused with the 1960's Irish group also called The Freshmen.
- 18: Tony arranged and sang on this lp. Tracks included "California" and "Summer Days And Summer Nights", both nice harmony songs.
- 19: Tony, Stuart and John Perry contribute backing vocals.
- 20: Kenny's first recording. He played bass. This is a very obscure Jo Meek recording.
- 21: Jimmy Page wrote it and sang lead. Extremely rare these days to pick up.
- 22: A French cash in on THE RUBETTES. Kenny was asked to do it as a one off.

TONY RIVERS & KENNY ROWE INTERVIEW.....

Excerpts from an interview recorded between KINGSLEY ABBOTT (KA), TONY RIVERS (TR) and KENNY ROWE (KR) in June 1980. Previously featured in CM 42 Vol.4 No.6

KA: How Do You Look Back On THE CASTAWAYS/HARMONY GRASS eras?

KR: It was great. We could enjoy it. There was really no-one else doing harmony stuff then to the extent we were, so everyone who came to see us really wanted to hear us.

KA: Can we enlarge on the meetings you had with BRUCE JOHNSTON?

TR: He was very accessible. We met him and he was very interested in us. I phoned KEITH MOON who was a raving Beach Boys/surf nut and suggested he rang Bruce. KIM FOWLEY was with Bruce on that 'PET SOUNDS' promotional trip and you had to go through him to get to Bruce. Anyway we were doing our Romford gig when in came Bruce and Keith. I announced over the mike that a couple of our friends had come by and the audience was knocked out. Both Keith and Bruce came on stage and we did a long "The Little Girl I Once Knew". Bruce played bass and sang. Keith was really full of it and wanted to go on and on. He wasn't quite right as a drummer for harmony music! Bruce didn't know all the songs but he followed. Later he played us 'PET SOUNDS' and suggested we should do "God Only Knows" because it wasn't going to be a single. So just as our version came out, Capitol cabled from the States to say that The Beach Boys' version should be put out and you know the rest.

KR: Later Bruce heard our "Tom Dooley" and said, "Hey who is that?" We told him it was us and then he asked if we could really sing it straight so we showed him then and there that we could. He was knocked out.

TR: We all went down to the Playhouse Theatre on that earlier Beach Boys' trip over here. The boys were recording a radio show and they did an accapella and we were amazed. Everyone else was getting on with their job and the six of us just sat and clapped. Brian hadn't said anything to any one before then but he wandered over to us and sat down and said, "Did you really like it?" He sat and talked with us for awhile.

KR: Just about music, nothing else.

KA: What do you think of the current harmony people in the UK?

TR: Carvell is really good and he's a friend too. Chris Rainbow's done some very good things but he doesn't go back as far as the rest of us.

KA: Can you see a big harmony hit in the UK for anyone?

TR: Harmonies are everywhere. Cliff Richard loves harmony music and we do quite alot already. When we all get together after a show for a meal, Cliff usually suggests we end up with an accapella "And Your Dream Comes True". Anyway we've done some great harmonies on quite a few on the recent songs.

KA: How did Cliff come to be on that great BRIAN BENNET BAND single?

TR: I just asked him to come down and do it. We set out deliberately to get it to be really Beach Boys' sounding.

JOHN CARTER

Of all the people involved with harmony/beach music in the UK John Carter has been in there the longest. His recording history started back in the very early sixties as CARTER LEWIS & THE SOUTHERNERS whose records are much sought after as the young Jimmy Page played with them. The mid sixties saw THE IVY LEAGUE which was very successful for John (two Top Ten hits). This group was one of the earliest UK bands to really try to develop their own style of harmonies through a gentle falsetto lead on simple, catchy songs. They had a good string of hits and along the way recorded the original "My World Fell Down". During this period John's interests were more and more centred on writing and producing and he left The Ivy League as a performer to concentrate on these. Evidently this was a good move personally and professionally as it led him into a secure future and several worldwide hits with THE FLOWERPOT MEN and later FIRST CLASS. He wrote "Little Bit O' Soul" for The Music Explosion which was a huge American hit in the mid-sixties. During the seventies he further diversified by moving strongly into the advertising jingle field. Today he remains centrally placed to follow whatever appears to be the most lucrative direction. His office has a quiet air of efficiency about it and his accountant (a lady who has been with him for his whole career) anticipates a rosy future. When I spoke to him last year he had tentative plans for a new label in the UK that would feature harmony music quite heavily, but as yet this has not happened because he does not feel at present that the time is right for new investment of this sort.

Throughout his career John has written, produced and sung on countless records of his own and other people (The Ivy League boosted The Who's vocals on the first Brunswick sessions) and the evident West Coast sound influences have remained strong. However he has never been a copyist and his strength is that he has always made it into something of his own. He used his own songs virtually from the out set, only occasionally borrowing from America and recently along with Alan Carvell he has adapted "I Get Around" for a Plumrose Pate ad. His productions usually tend to be quite fully orchestrated, perhaps with more than half an eye on the European market where he has always done well especially as FIRST CLASS and KINCADE.

Following my meeting with John, he expressed an interest in compiling a discography of his recording history and what follows now is a section of the result. These are specifically West Coast Harmony influenced records (John's own definition) and in most cases lack 'B' side details. John's involvement in each one varies from total writer/producer/singer down to just writer.

DISCOGRAPHY

IVY LEAGUE¹

| | | |
|---------------------|--------------------------------------|----------|
| Piccadilly 7N 35222 | Funny How Love Can Be (Carter-Lewis) | © (1964) |
| | Lonely Room (Carter-Lewis-Ford) | |
| Piccadilly 7N 35326 | Willow Tree (Carter-Lewis-Ford) | (1966) |
| | One Day (Carter-Lewis-Ford) | |

FALLING LEAVES

| | | |
|---------------|--------------------------------|----------|
| Decca F 12420 | Beggar's Parade (Gaudio-Crewe) | © (6/66) |
| | Tomorrow Night | |

SAGITTARIUS²

| | | |
|----------|--------------------------------------|--------|
| CBS 2867 | My World Fell Down (Carter-Stephens) | (1967) |
| | Libra (Usher) | |

BEACH BABY

Words and Music by JOHN CARTER and GILL SHAKESPEARE



Recorded on U.K. Records by

FIRST CLASS



JOHN CARTER MUSIC

25p

JOHN CARTER (third from left)

FLOWERPOT MEN

Deram DM 142

Let's Go To San Francisco Pt 1 (Carter-Lewis) ♣ (1967)
 Let's Go To San Francisco Pt 2 (Carter-Lewis)

FATMAN'S MUSIC FESTIVAL

Scepter (USA) 1227

Highway Of Dreams Carter-Alquist) ♣ (1969)

CALIFORNIANS (cont)

Fontana TF 991

Looks Of Cakes And Kindness (Carter-Alquist) (1969)

VANITY FARE

Page One POF 117

Highway Of Dreams (Carter-Alquist) (1969)

CAPRICORN

CBS 7481

Goodbye Today Hello Tomorrow (Carter-Lewis) (1971)

SOLENT

Decca F 13375

My World Fell Down (Carter-Stephens) (1973)
 Sound Of Summer(s Over (Hurst-Fenwick)

HAPPINESS

UK 123

The First Day Of Your Life @ ♣ (1974)

FIRST CLASS³

UK 144

Beach Baby (Carter-Shakespeare) ♣ (1974)
 Both Sides Of The Story (Carter-Shakespeare)⁴

Bellaphon BF 18352 %

Surfer Queen (Carter-Shakespeare) ♣ (1974)
 Funny How Love Can Be (Carter-Lewis)

UK R73

Bobby Dazzler (Carter-Shakespeare) ♣ (1974)

UK R96

Life Is Whatever You Want It To Be + ♣ (1975)
 I Was Always A Joker (Carter-Shakespeare)

UK 107

I Was A Star (Carter-Shakespeare) ♣ (1975)
 Seven Ten To Nowhere (Carter-Shakespeare)

MAGIC

Bell 1430

Oh California (Carter-Shakespeare) (1975)

BUFFOONS

Ariola (Benelux) 16535

Surfer Queen (Carter-Shakespeare) (1975)

FIRST CLASS (cont)

Epic SEPC 5801

Too Many Golden Oldies (Carter-Shakespeare) ♣ (1977)

STARBREAKER⁵

Air CHS 2133

Sound Of Summer (Carter-Shakespeare) ♣ (1977)
 Arizona Lost And Gone (Carter-Shakespeare)

SOUTH BANK WHEELS

Epic SEPC 5982

Sidewalk Johnny (Carter-Shakespeare) ♣ (1978)
 Midnite Music (Carter-Shakespeare)

BEAUTIFUL PEOPLE

RK RK 1035

Let's Go Back To San Francisco + ♣ (1981)
 Silicon City (Carter-Shakespeare)

NEWTON FAMILY⁶

RCA RPS 34

Sound Of Summer (Carter-Shakespeare) (1981)
 It's All Over (Gyogy-Emese-Emoke)

 @ Denotes songwriting credits (Carter-Shakespeare-Barnfather)

% Denotes issued in Germany. + Denotes songwriting credits (Carter-Shakespeare)

JOHN CARTER DISCOGRAPHICAL NOTES

- 1: John Carter sang on early IVY LEAGUE records but not the later ones
- 2: The legendary Gary Usher project.
- 3: FIRST CLASS had more singles than are listed here. As time progressed John tended to use the name for more MOR issues. He revived the name for the German market in 1981. There was also the name KINCADE whose issues had a huge amount of crossover with First Class issues. Kincade again was very successful in Europe and their only UK issues were non West Coast ones, I believe they also had a version of "Surfer Queen". There were two First Class UK lps which were in the main collections of the singles. The first one had the tracks strung together with Wolfman Jack crackling intros.

UK SKLA 7708

BEACH BABY

© (1974)

| | |
|----------------------------|----------------------|
| Beach Baby | (Carter-Shakespeare) |
| Won't Somebody Help Me | (Carter-Shakespeare) |
| What Became Of Me | (Carter-Shakespeare) |
| Surfer Queen | (Carter-Shakespeare) |
| The First Day Of Your Life | @ |
| Long Time Gone | (Carter-Shakespeare) |
| Funny How Love Can Be | (Carter-Lewis) |
| Dreams Are Ten A Penny | (Carter-Shakespeare) |
| Bobby Dazzler | (Carter-Shakespeare) |
| The Disco Kid | (Carter-Shakespeare) |
| I Was Always A Joker | (Carter-Shakespeare) |

(@ Denotes (Carter-Shakespeare-Barnfather)

Lead vocals, produced and vocal arrangements by John Carter. Disc Jockey on lp Bix Palmer.

Album recorded at Lansdowne Studios

Engineered by Paul Holland.

Orchestral arrangements by Gerry Butler)



- 4: "Shakespeare" is Gill Shakespeare who is John's wife. Shakespeare is his real name.
- 5: STARBREAKER is very much a FIRST CLASS type summer record.
- 6: NEWTON FAMILY Japanese issue came in (for the press issue at least) a full colour folder featuring a full discography of the group and the two girl members in bikinis against a blue skies, sea and palm tree background.

© Denotes John Carter involvement as a singer

Group Personnel:

IVY LEAGUE:

Originally John Carter (real name John Shakespeare), Ken Lewis (real name Kenneth Hawker) and Perry Ford (real name Brian Pugh). Carter was replaced by Tony Burrows.

FIRST CLASS:

BEACH BABY group credits: John Carter, Tony Burrows, Del John and Chas Mills on vocals, Spencer James (lead guitar and vocals), Eddie Richards (vocals and drums), Robin Shaw (bass guitar and vocals) and Clive Barrett (vocals, piano and organ).

ADRIAN BAKER



Adrian must be pretty pleased with the way his career is going. After an initial flash of success in the mid-seventies, the eighties so far have seen him go from strength to strength. His career at present is poised to take him into even stronger production deals with The Beach Boys camp than so far has been experienced with his work with Mike Love. The last 10 years have seen him remain very true to harmony sounds slap in the middle of the Beach Music vein and his output has been the most regular recently of the British singers involved in this type of music.

His early successes on Magnet Records gave him the opportunity to set up his own 16 track studio in the basement of his East London home. Since then he has added to it and improved it's comfort and facilities. Having his own studio and very steady relationships with manager and partner the next step came in early 1980 when he started Polo Records, his own label. So with his own publishing company as well (aptly titled Cellar Music), he now enjoys a very high degree of artistic and business control which suits him very well. This total control almost extends completely through his music output because as a multi-instrumentalist he plays everything on the records (he now

often uses a drum machine for ease) and sings every part except for Ellie Hope's lead vocals on the Liquid Gold releases.



The last two years have seen considerable chart action for Adrian. It began with the huge "Dance Yourself Dizzy" disco hit as Liquid Gold and he rode this success through several more similarly styled, although not quite as big, follow-ups. Then a re-issue of his original "Beach Boy Gold" record sparked

success for the Gidea Park name and more hits followed. Added to this he has come close with a couple of issues under his own name. Then during the summer of 1981 came an incredible artistic and personal boost when out of the blue Bruce Johnston asked him to tour with The Beach Boys, also offering the possibility of recording and production. Adrian was naturally very excited and immediately took a short test out trip to join the group for a couple of concerts on the East Coast. Things worked out and for several sections of their tours it was agreed that he should join, to a large extent filling the gaps left by Carl's departure. Adrian got on well with the group, especially Mike who remains the harmony/Beach Music driving force. However, throughout this period up to the present day he has stressed to me that he does not ever want to consider any move to the States, but he will certainly continue to get involved with the group. For obvious reasons his main interests lie in recording, writing and producing for the group:

"There's no future touring with The Beach Boys"

and his connections with Mike Love indicate that things are progressing well towards these possibilities. Mike has now made several short trips to the UK mainly to record at Adrian's studio and the results have been very fruitful:

"I'm really producing him. I'm telling him what I want from his voice. Mike really loves the old sound"

Tracks in various stages of completion are "Sun City", "Fun Is Free", "Summertime Music", "American Girls", "Goodtime Summertime Girls", "Da Do Ron Ron", "Hawaii" and "Summertime Blues". By the time this is being read, this last track is likely to have had at least a UK issue on Polo as The Endless Summer Beach Band. The other tracks, some of which are Baker/Love collaborations, are quite likely to surface in different places. One may be a Beach Boys' track, others may go for the 'California Beach' film project, or for subsequent Mike Love solo releases. There is also a possibility of re-recording Beach Boys' material for contractual reasons. Time will tell.

In the meantime Adrian is busy recording further releases of his own for Polo while he is back in the States with The Beach Boys. These are likely to be Gidea Park or Adrian Baker issues and include "Run Baby Run", a re-issue of "California Gold" and possibly "Hang On Sloopy". It is also likely that Adrian will wind up his association with the Liquid Gold name. The actual group will probably continue if they can get a new contract somewhere else. So with his personal and business life remaining firmly in England whilst his artistic life extends itself so fascinatingly, the future for Beach Music lovers in the UK and beyond is perhaps brighter than it has ever been.

DISCOGRAPHY

as ADRIAN BAKER

| | |
|------------------------|--|
| Magnet 34 ¹ | + Sherry (Gaudio) I Was Only Fooling (Baker-Morgan) |
| Magnet 41 | Candy Baby (Baker-Morgan) Dance To It (Baker-Morgan) |
| Magnet 61 | So You Think You've Got It Made (Baker-Morgan) Don't Do It (Baker-Morgan) |
| Magnet 82 | Why Haven't I Heard From You (Tracy) Vibrations (Baker-Morgan) |

+ Denotes single was re-issued in 1981 to capitalise on the success of Adrian's GIDEA PARK releases.

| | | |
|--|--|--------|
| Magnet 117 | Work Work Work (Baker) Marlena (Gaudio) Look For A Miracle (Baker) Cry Baby Cry (Baker-Seago) | |
| MCA 395 | I'll Keep You Satisfied (Baker) Feel Like Dancing (Baker) | (1978) |
| <u>as THE TONICS</u> | | |
| Magnet 67 ² | All Summer Long (Wilson) Stand Back (Napier-Bell-Craig-Baker-Morgan) | (1976) |
| Magnet 52 | White Christmas (Berlin) Leave Me Alone (Baker-Morgan) | (1975) |
| Magnet 74 | Love Is Forever (Baker-Morgan) Take A Chance (Baker-Morgan) | |
| <u>PEBBLES³</u> | | |
| Parlophone 5900 | Goodnight Ma (Howard-Blaikley) Sadness On A Summer's Afternoon (Howard-Blaikley) | |
| Parlophone 5921 | First Time Loving (Howard-Blaikley) Party (Baker) | |
| Deram DM 305 | Stand Up And Be Counted (Howard-Blaikley) May In The Morning (Howard-Blaikley) | |
| <u>as BUSTER</u> | | |
| Bradleys 310 | Motor Machine (Baker-Morgan) Ring Around (Baker-Morgan) | |
| Bradleys 7401 | Super Star (Baker-Morgan) Rainbows And Colours (Baker-Morgan) | |
| <u>as RUDY</u> | | |
| Warner Brothers K 16448 | Last Time (I'll Cry Over You) (Baker-Morgan) We'll Be Together (Baker-Morgan) | |
| Warner Brothers K 16528 | Sylvie (Baker-Morgan) Going Home (Baker-Morgan) | |
| <u>as THE M SQUAD</u> | | |
| Ariola ARO 150 | Miss Caroline Newley (Baker) Miss Caroline Newley - instrumental (Baker) | |
| <u>as GIDEA PARK⁴</u> (see also Polo releases) | | |
| Stone SON 2162 | Beach Boy Gold (various) Lady Be Good (Baker) | (1978) |
| Ariola ARO 167 | The Boogie Romance (Baker) From Me To You (Baker) | (1979) |
| <u>as LIQUID GOLD⁵</u> (see also Polo releases) | | |
| Creole CR 159 | Anyway You Do It (Baker-Paul Di Vinci) My Baby's Baby (Baker-Seago) | (1978) |
| Creole CR 170 | Mr. Groovy (It Feels So Nice) (Baker-Di Vinci) C'mon And Dance (Hope-Knott-Routhe-Twynham) | (1979) |

Groups produced and/or arranged by ADRIAN BAKER:

ZIPS

RAK 226

By Bye Love (F & B Bryant)
Evil Hearted Woman (Lomas-Whitcher)

RAK 237

Games People Play (Joe Smith)
From The Bottom Steps (Brown)

BOSTON POPPERS

Penny Farthing PEN 828

Did You Get What You Wanted (Seago-Baker)
Whirlwind Girl (Seago)

STEVENSON'S ROCKET

Magnet 59

Here I Am (Smith-Waterman)
Don't Love Seem Strange (Smith-Waterman)

PHOENIX

Pye 7N 4511

Black Is Black (Hayes-Wadey-Grainger)
Beggin' (Gaudio-Ferina)

Dawn DNS 1110

Pictures Of You (Shephard-Phipps)
Thrill Me With Your Love (Yates)

Albums:

as ADRIAN BAKER

Magnet 5009

INTO A DREAM (1975)

Vibrations
I Feel Fine
I'll Surrender
Live And Love Together
Find Another Fool
Sherry

(Baker-Morgan)
(Lennon-McCartney)
(Baker-Morgan)
(Baker-Morgan)
(Baker-Morgan)
(Gaudio)

Candy Baby
So You Think You've Got It Made
Get Away From Me Girl
I Was Only Fooling
Think About It
Is It Love

(Baker-Morgan)
(Baker-Morgan)
(Baker-Morgan)
(Baker-Morgan)
(Baker-Morgan)
(Baker-Morgan)

(Produced and Arranged by Adrian Baker & Roy Morgan)

Magnet (Unreleased)

"Untitled"

Wheeler Dealer, Magic Roundabout, Dancing In The Sky, Hollywood Hero, Silver Turns To Grey, Love Is Forever, Once Again

Bruton Music BRH 6

VOICES IN HARMONY

(No artist name included. This lp (unreleased) contains twelve tracks of wordless vocal harmony ideas in varying styles and moods - some short, some full length. All tracks are written by Baker-Morgan.)



CALIFORNIA MUSIC

2 Kentwell Avenue, Concord 2137 N.S.W., AUSTRALIA

The only surf/california music orientated fanzine alive and well in the eighties. Each issue contains reviews, trivia, bios, discographies and information on such greats as JAN & DEAN, THE BEACH BOYS and all the other well known and not so well known groups that brought to the world images of sunkissed shores, hot- rods and suntanned beach bunnies



- | | | | | |
|------|--------------------------------------|--|---|--------|
| 1 * | <u>LIQUID GOLD</u> | Dance Yourself Dizzy Dance Yourself Dizzy @ | (Baker-Seago) (Baker-Seago) | (1980) |
| 2 * | <u>DAZZ</u> | Everything's Electric Lady Casanova | (Baker) (Baker-Da Vinci) | (1980) |
| 3 | <u>ADRIAN BAKER</u> | Crazy About You Lovemaker | (Baker) (Baker) | (1980) |
| 4 * | <u>LIQUID GOLD</u> | Substitute Substitute @ | (Baker-Seago) (Baker-Seago) | (1980) |
| 5 * | <u>AERO</u> | California Gold Summer Girls | (Baker-Wilson-Asher) (Baker-Morgan) | (1980) |
| 6 * | <u>LIQUID GOLD</u> | The Night The Wine & The Roses The Night The Wine & The Roses @ | (Baker Seago) (Baker-Seago) | (1980) |
| 7 * | <u>ADRIAN BAKER</u> | High Time High Time @ | (Baker-Seago) (Baker-Seago) | (1980) |
| 8 * | <u>LIQUID GOLD</u> | Don't Panic Don't Panic @ | (Baker) (Baker) | (1980) |
| 9 | <u>DAZZ</u> | Dear Auntie Agatha Everything's Electric | (Baker-Chapman) (Baker) | (1981) |
| 10 * | <u>STEVIE JONES</u> | Kill Me Thrill Me (WITHDRAWN/UNISSUED) | | (1981) |
| 11 | <u>ADRIAN BAKER</u> ⁶ | Don't Worry Baby Happy Birthday Brian Wilson | (Wilson-Christian) (Baker) | (1981) |
| 12 | <u>IRMA THOMAS</u> ⁷ | Safe With Me Don't Stop | (Anderson) (Anderson) | (1981) |
| 13 * | <u>THE GLITTER BAND</u> ⁸ | Until The Next Time Spaces | (Seago-Shephard-Rossall) (Seago-Leander) | (1981) |
| 14 * | <u>GIDEA PARK</u> ⁹ | Seasons Of Gold Lolita | (various-Baker) (Baker) | (1981) |
| 15 * | <u>LIQUID GOLD</u> | One Of Us Fell In Love One Of Us Fell In Love @ | (Baker-Seago) (Baker-Seago) | (1981) |
| 16 * | <u>CELEBRATION</u> | Celebration Gold Celebration Gold @ | (Various) (Various) | (1981) |
| 17 * | <u>LIQUID GOLD</u> ¹⁰ | My Baby's Baby My Baby's Baby @ | (Baker-Seago) (Baker-Seago) | (1981) |
| 18 * | <u>GIDEA PARK</u> ¹¹ | Lightr'n' Strikes Baby Come Back | (Herbert-Christie) (Baker-Seago) | (1982) |

Albums:

Polo POLP 101

LIQUID GOLD ¹²

(1981)

Could Be Tonight

(Baker-Seago)

Substitute

(Baker-Seago)

Mr. Groovy

(Baker-Da Vinci)

Dance Yourself Dizzy

(Baker-Seago)

My Baby's Baby

(Baker-Seago)

Anyway You Do It

(Baker Da Vinci)

Polo POLP 102

GIDEA PARK

(1981)

California Gold

(Wilson-Asher-Baker)

Don't Worry Baby

(Wilson-Christian)

Beach Boy Gold

(Various)

Summer Girls

(Baker-Morgan)

Happy Birthday Brian Wilson

(Baker)

Seasons Of Gold

(Baker-various)

My Maria

(Baker)

Baby Come Back

(Baker-Seago)

(Produced arranged and recorded by Adrian Baker.

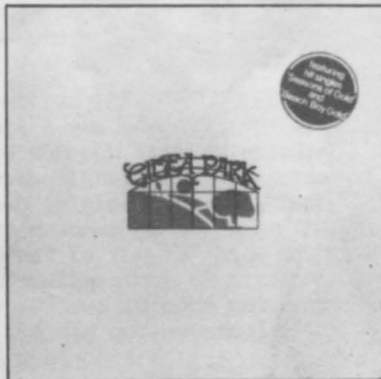
Recorded at Polo Studios, London.

All vocals by Adrian Baker.

All instruments by Adrian Baker except drums

which were played by Dave Walker and Pete Phipps

Co-Ordination by Mel Medalie.



ADRIAN BAKER DISCOGRAPHICAL NOTES

- 1: A UK Top Ten hit.
- 2: Reached No. 51 in the UK, thus missing out on the Top Of The Pops TV show.
- 3: PEBBLES was a local harmony group of the late sixties. Adrian's first recording. After the group folded, there was PLAYGROUND which was also a harmony band but they did not record. However Playground became GIDEA PARK for some TV appearances.
- 4: The GIDEA PARK single releases around the world were quite interesting: Both AUSTRALIAN releases were issued in 12" and 7", The "Beach Boy Gold" release was issued in "surf blue vinyl" for approximately the first 600 12" copies. In HOLLAND and GERMANY, the first release was issued with a picture sleeve (both different) and the second release came with a picture sleeve in Germany. "Beach Boy Gold" was re-issued in the UK in 1981 in both 7" and 12" sizes.
- 5: Both Creole releases were issued in both 7" and 12" format.
- 6: 'B' side is a remixed version of a track done for a Roger Scott-Capital Radio Beach Boys' special.
- 7: A one-off release deal.
- 8: A release deal set up by EDDIE SEAGO.
- 9: The 12" release had "Opus 17" as an extra song. There was also a limited DJ 7" issue with the regular length as side A and the extended version as the flip.

(Continued on Page 39)

ALAN CARVELL



Everyone written about in this booklet loves The Beach Boys and summer harmonies but what is different about Alan Carvell is that he has taken the trouble over the years to collect all the records. Having happily perused his collection, I was amazed by it's similarity to my own, even down to the order of storing! The Beach Boys, Jan & Dean, The Association and several more obscure issues sat side by side. It is hardly surprising that the Beach Music styled tracks that he has released sound so convincing. He is also perhaps the only one of those featured in this booklet to have surfed and skateboarded with any success.

Alan Carvell's career dates back to a band called Orange Air, which was an Association, Beach Boys-surf type band gigging locally in the late sixties. The early seventies saw him doing pub work and getting his first session jobs and this continued until he met up with Ron O'Shea, a producer/entrepreneur who recognised the potential of Alan's voice. Their mid to late seventies work together produced a large amount of excellent

harmony music, easily some of the best to emerge ever from British studios. Right from the outset Ron was keen to push harmonies through doo-wop, accapella and surf-styled work. Alan was of course happy to work in this vein and the recordings they did together ooze affection for the music.

Things began to move in 1975 when Ron went to the States, searching for some sort of hook or vehicle for Alan's talents. There he saw the US skateboard fever and thought of the possibilities for the UK, reckoning that this was one sub-culture which could work musically there, unlike surfing and dragging which only had limited appeal. He also met Stan Schulman (the man responsible for the interesting re-recorded 'SURFIN' USA' album available on Pickwick SHM 974). Stan owned all the rights to the old Curtis Lee songs and Boyce and Hart material and Ron wanted these for Alan. A deal was worked out and material was recorded with the Artisa label in mind. The name THE FIVE SAPPHIRES was to be used but Arista dragged their feet and nothing came out even though an album was planned. Teenybopper Arista band ShowWaddyWaddy subsequently cut and hit with "Pretty Little Angel Eyes", one of the tracks Alan had recorded and this situation was to be the first in a series of Ron and Alan missing out on the "big" one. The Five Sapphires were then shelved to make way for THE CARVELLS as Ron's "Skateboard" song notion took shape and gained support, notably from Roger Scott who had alot to do with eventually breaking the 'LA Run' hit as a dj on Capital Radio. In the meantime Ron had a promotion and publishing success with Ruby Winters and "I Will". This success appears to have helped subsidise future work with Alan. The skateboard cut chosen was the previously mentioned "LA Run" written by Alan with Ron's brother Brian Keith (who himself had earlier UK hits as PLASTIC PENNY - "Everything I Am" No.6 - January 1968 and THE CONGREGATION - "Softly Whisper-

ing I Love You" No.4 - December 1971). The song was recorded well in advance of the UK craze, although Ron held back on release until a little after the initial flush of skateboard songs (see CM33). By the time the song was released Ron had lined up key air play and his move paid off as it sold 140,000 and hit Top Thirty, getting Alan TV exposure with back-up band called THE CARVELLS. However Greco, the record company, did not offer Ron enough for an album and so he offered the group to Rocket Records who in turn offered £14,000 which enabled Ron to make the excellent album that resulted, using enough studio time to perfect the up to 32 track vocals on most of the songs. For awhile The Carvells were much in demand for live radio sessions, Ron enlisted Tony Rivers, John Parry and Rick De Jongh, all classic session men. Incidentally the Philips issue by STREETKID apparently features Alan, Tony and Ron, a good sound but the song is not as strong as Alan's nor is the production as strong as Ron's.

Since their Carvells' success Ron and Alan diversified into THE TELEGRAMS, RIKKI & THE PARAMOUNTS, STEVE ALLAN and once again a resurfaced FIVE SAPPHIRES. The latter's release of "The Duke Of Earl" missed through lack of airplay while Darts, another group, hit with the song a few months later although previous to this THE FIVE SAPPHIRES' "Love Music", a great original doo-wop, had nearly hit for them. Following that Ron and Alan dreamed up the name STEVE ALLAN and issued two singles. Of particular interest is the 'B' side of the first one titled "All Mine". It is an amazing accapella story of a car with the banks of harmonies really being superb. The song was due to come out under the Carvells' name as "'57 Chevrolet Corvette" but this did not eventuate. The lyrics are simply worth quoting just for their wry humour:

"She Comes Off The Line In One-O-Five
(She's A Real Beauty Coming Down The Line)
That's One-O-Five Not Ten Point Five
(Doesn't Really Matter If The Torque Is Slack)
She's Mine All Mine
Every Hub Cap Mud Flap Even All The Blue Smoke"

Despite the minor hit with "LA Run" as The Carvells and several near misses, the liason with Ron was not to last and the two went their separate ways in 1980. Ron apparently owns the rights to all the unreleased material of that period and there is a fair amount of it in completely finished form. Alan at that time moved more into session work and he is now one of the most sought after singers in the UK. He did many of the "Top Of The Pops" cheap label copies and some of the more recent "Startrax" material. For the latter Bee Gees compilation he actually appeared on Top Of The Pops TV looking most uncomfortable complete with producer Bruce Baxter looking even more out of place miming behind him. Other session work has included Sheena Easton, Dennis Waterman and Dollar. Recently on UK records and jingles he has worked with both Tony Rivers and John Carter.

Looking back on his work so far Alan observes:

"Ron brought out a weak side of my voice" and,
"I suppose it is better to sing with three or four voices.
By yourself you are too much in tune."

As regards current work he says:

"I would sing harmonies and beach songs until they came out of my ears, but at present they must be second choice. I may get together with some people and do some reggae based things."

In the meantime there is a fine selection of material released to look out for and a mouthwatering list of unreleased items. One day maybe

DISCOGRAPHY

AL SOUTHERN

- United Artists UP 36014 Puttin' It Down (Ken Gold) (1975)
 Utopiario (Alan Carvell)

ALAN CARVELL

- United Artists UP 36124 Georgia On My Mind (Carmichael-Gorrell) (1976)
 Never Give Your Love (To A New York Woman) (Tabbs)
 Arista 251 @ Tonight (Johnson) (1979)
 Crying In My Beer (Alan Carvell)

STEVE ALLAN

- Creole CR 164 @ Together We Are Beautiful (Ken Leroy) (1979)
 All Mine (Alan Carvell)
 Arista 277 @ Just When I Needed You Most (Randy Van Warmer) (1979)
 I Can Tell You Stories (Carvell-O'Shea)

NOVA

- MCA 407 @ Boston (Alan Carvell) (1976)
 I Can't Say No (Alan Carvell)

NEW CONGREGATION

- Creole CR 165 @ Hallelujah (Trad Arr Carvell) (1979)
 Lovely Holy Baby (Carvell)

FIVE SAPPHIRES

- Warner Brothers K 17307 @ Duke Of Earl (Williams-Edwards-Dixon) (1979)
 Oh My Darlin' (Carvell-Elson)
 Warner Brothers K 17360 @ Once In Awhile (Green-Edwards) (1979)
 Falling In Love (Carvell)
 Rocket ROKN 539 @ Love Music (Randell-Levine) (1978)
 Where Did All The Good Times Go (Carvell)

RIKKI & THE PARAMOUNTS

- MCA 373 @ DJ's Daughter (Keith-Brunning) (1978)
 Bring Your Love Back (Brian Keith)
 MCA 405 @ Palisades Park (Chuck Barris) (1979)
 Let Me Go (Carvell)

TELEGRAMS

- Creole CR 163 @ Oh Baby Please (Carvell-Elson) (1978)
 Hey Baby (O'Shea)

CARVELLS

- Creole CR 143 @ The LA Run (Keith-Carvell) (1977)
 Your Sweet Love (Keith)
 Rocket ROKN 540 @ Skateboard Queen (Carvell-Talbot-Pacwa) (1978)
 Skateboard Surfing (Carvell)
 Rocket ROKN 544 @ Skateboard Riders (Carvell-Elson) (1978)
 Skateboard King (Carvell-Elson)

Rocket ROLL 15 (1978) SKATEBOARD RAMPAGE

| | |
|--------------------|------------------------|
| LA Run | (Carvell-Keith) |
| Skateboard Racing | (Carvell-Talbot) |
| Skateboard King | (Carvell-Elson) |
| Skateboard Party | (Carvell-Elson) |
| Skateboard Queen | (Carvell-Talbot) |
| Skateboard Racer | (Carvell-Elson) |
| Skateboard Dancing | (Carvell-Talbot-Elson) |
| Skateboard Surfing | (Carvell) |
| Sidewalk Run | (Carvell-Elson) |
| Skateboard Riders | (Carvell-Elson) |

(Produced by Ron O'Shea.

Band arrangements by Ron O'Shea.

Vocal arrangements by Alan Carvell.

With the exception of "LA Run" and "Skateboard King" (recorded 1977 at Eddie Grant's Studio) were recorded March 1978 at Pye Studios.)



CARVELLS:- as credit on above album

ALAN CARVELL (lead vocals, rhythm guitar and bass); LEE STAPLEFORD (lead guitar)
SIMON GRIFFITHS (drums); PAUL DUNSTAN (rhythm guitar and bass); COSTA COULORIS (keyboards).

Unreleased Alan Carvell material:

FIVE SAPPHIRES (unreleased album)

Duke Of Earl, In The Still Of The Night, My True Story, Once In A While, Falling In Love, Since I Don't Have You, Pretty Little Angel Eyes, Silhouettes, Oh My Darling, Love Music.

Miscellaneous unreleased songs:

Windy, Don't Shut Me Out, Make It Easy, Hard To Say Goodbye, Surf Saga, This Little Woody, I Don't Wanna Be A Hero, Ten Feet And Rising (A Tribute To The Beach Boys and Jan & Dean), Take My Hand@, Surf City - accapella@, Dead Man's Curve@, Dead Man's Curve@ (very funny), Touch The Stars@, Come On And Love Me@, Going Home@ and I'll Smile For You Tonight@.

@ Denotes production by Ron O'Shea

ADRIAN BAKER DISCOGRAPHICAL NOTES (continued from Page 35)

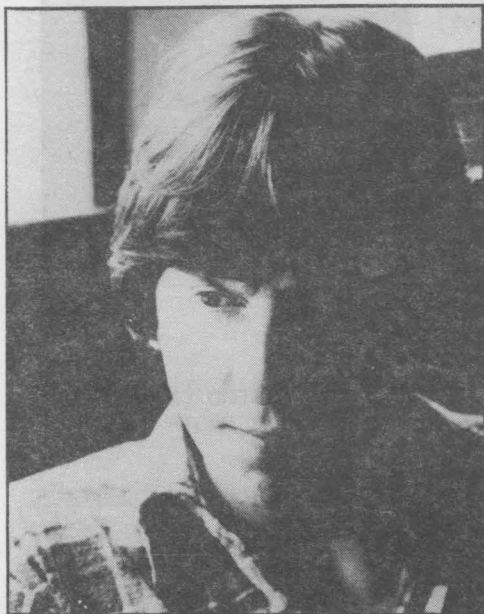
- 10: 12" issue was extended on the 'A' side and had a different flip - "Could Be Tonight" (Baker-Seago)
- 11: 12" extended version with added instrumental break and extra harmonies.
- 12: LIQUID GOLD also had an American only released lp containing:
C'mon and Dance, My Baby's Baby, Secret Love, Mr. Groovy, Anyway You Do.

@ Denotes side is the instrumental track of the flip

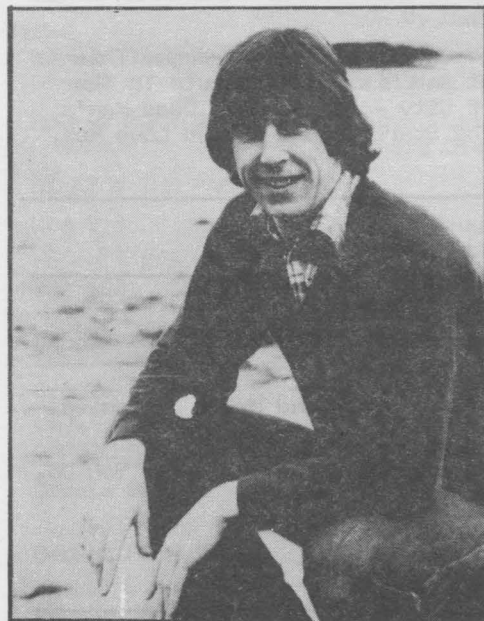
• Denotes issued in both 7" and 12" format

x Denotes issued complete with picture/art sleeve.

CHRIS RAINBOW



Chris Rainbow was born in Glasgow in 1946 and oddly suffered a musicless childhood until he heard The Beach Boys. He had a stammer which suddenly began to disappear as he began to use singing as a form of therapy at a friend's suggestion. They formed a group called THE HOPE STREET BAND and apparently EMI (UK) issued two singles of which I have no details. After spending some time as a commercial artist Chris plumped to be a solo musician in 1974 when he made a three song demo and was accepted by Polydor. Ace dj Kenny Everett helped him alot by teaching him many techniques whilst working on radio jingles. It was arranged that Chris record his first album in Los Angeles which subsequently was released in 1975. There then followed a gap of three years until his second album appeared, although some of the eventual tracks had turned up as singles. Following these two albums and a number of singles on Polydor, Chris then signed with EMI and a new album and single for that company appeared in September 1979 to a glorious blaze of apathy from all quarters, which was a very great shame because of his talents and the fact that any connoisseur of Beach/harmony music would derive great pleasure from his efforts.



Chris Rainbow's work is, in a nutshell, a very melodic mixture of original songs and Beach Boy influences. These influences do not manifest themselves in "do doop" stylings but in the subtler, more reflective harmonies of the middle to late Beach Boys' periods (say 1968 to 1974). Chris uses the influence very well throughout his three albums and in places he uses it so beautifully that it makes your toes curl with pleasure.

All three albums are multi-textured harmonically and instrumentally with excellent production. The songs and their styles tend to evoke aural images and moods as they blend Chris' own ideas with his influences. The Beach Boys are never

quoted directly but their presence is there on 80% of the work in some way.

The lyrics are mainly concerned with outside images on the first album and this continues to some extent through the second and third:

"Is The Summer Really Over Now
Was The Spirit Captured In A Song
Has The Perfect Wave Rolled By My Board
Has The Summer Really Gone?

Another often used theme is memory and reflecting on past times as in "Dansette" and "Dear Brian" from LOOKING OVER MY SHOULDER

Dear Brian

The radio was hypnotised
The airwaves in a trance
The boys are milling silently
Outside the local dance
The operator finally
Connected up my call
The phone boy took the message
But he couldn't find a wall

Dear Brian

You held us so long
To ride on the wave of a song
Was part of America
When
you brought California home
A picture in pure vocal tone
A hymn celebrating the sea
Will leave its impression on me

The tapes are turning old and torn
The echo chamber dead
The boys don't come round anymore
The old recorder said
And who knows where the out takes are
That ended on the floor
A once forgotten harmony
Lying stranded on the shore

Dear Brian

The home of the brave
Will always be one with your wave
There's no-one to touch you when you
Step in that sand box again
To turn on the summer and then
You'll ride sunset down the sea
There's thousands more down there like me
And we know that's where you wanna be

"Dear Brian" in particular is of great interest as it is a letter to Brian Wilson, more a plea to come back and make it like it was by bringing back the Beach Boys' magic. Corny idea maybe but the track is entrancingly beautiful which entwines the message with various vocal harmonies and melodies which I feel sure Brian would have been proud of had he written it. This track just has to be one of the all time greats as it really is that beautiful.

The third album WHITE TRAILS continues the accent on strong melodies, but moves away from the themes of the first two although the harmonies and production remain strong. Chris says of this album:

"Yes that's the first real Chris Rainbow album. It really worked well and I like it all, apart from 'Streetwise'. I just don't know why I put that on there. It really doesn't fit."

Anyway, the album is still very strong with 'Ring Ring' being the most commercial track, subsequently being recorded by Jimmy Osmond and Dollar. Since WHITE TRAILS Chris' recorded output has been unfortunately small with only a great single "Body Music" being released. This is taken from an EMI video project which Chris has done the music for. He has been working on it on and off for almost eighteen months now and dividing the rest of his time between session work (Alan Parsons, Elaine Page, Camel) and trying some tentative stage back up work for Jon Anderson. The latter was partly to see how he would take to it, bearing in mind his speech difficulties. These do not impair his singing but talking can be a problem. Until recently he lived on the Isle of Skye where he wrote and recorded demos, driving down to London in his Cadillac Seville to do numerous backing and jingle sessions. However by the time this piece is

printed he could be well living down south as his manager David Knights (ex Procul Harum) says that he considers it necessary for work, contracts and chances to write for people. There are for instance, publishing deals being set up for song covers in other countries. It seems likely that if Chris does end up based in or near London, his career would blossom with the extra contacts he would inevitably make. Let's all hope so

DISCOGRAPHY

| | | |
|-----------------------|--|--------|
| Polydor 2058448 | Solid State Brain Electra City | (1974) |
| Polydor 2058516 | Give Me What I Cry For Gotta Song | (1975) |
| Polydor 2058611 | Mr. Man A Woman On My Mind | (1975) |
| Polydor 2058634 | Gimme Just A Little Beat Tarzana Reseda | (1975) |
| Polydor 2058738 | Allnight Shan-lee Shin-to | (1976) |
| Polydor 2058878 | Living In The World Today Middleman | (1977) |
| Polydor 2058998 | Give Me What I Cry For You & I | (1978) |
| Polydor 2058821 | Time To Give Funky Parrot (UNRELEASED) | (1976) |
| EMI 2966 | Ring Ring Streetwise | (1979) |
| EMI 5215 ¹ | Body Music Girl In Collision | (1981) |

Polydor 2383338 (1975) HOME OF THE BRAVE

| | |
|----------------|-----------------|
| Tarzana Reseda | (Chris Rainbow) |
| Funky Parrot | (Chris Rainbow) |
| On My Way | (Chris Rainbow) |
| Glasgow Boy | (Chris Rainbow) |
| Mr. Man | (Chris Rainbow) |

| | |
|---------------------------|-----------------|
| In Memory | (Chris Rainbow) |
| Is The Summer Really Over | (Chris Rainbow) |
| A Woman On My Mind | (Chris Rainbow) |
| Home Of The Brave | (Chris Rainbow) |

(Produced by Malcolm Cecil and Robert Margouleff.
Recorded in Los Angeles at Kendun Recorders and
Westlake audio in March 1975.)



Polydor 2383467 (1978) LOOKING OVER MY SHOULDER

| | |
|---------------------|-----------------|
| You And I | (Chris Rainbow) |
| Gimme Just A Little | (Chris Rainbow) |
| Show Us The Sun | (Chris Rainbow) |
| Dear Brian | (Chris Rainbow) |
| All Night | (Chris Rainbow) |

| | |
|---------------------------|-----------------|
| Solid State Brain | (Harley) |
| Dansette | (Chris Rainbow) |
| Blue Bird | (Chris Rainbow) |
| Give Me What I Cry For | (Chris Rainbow) |
| Living In The World Today | (Chris Rainbow) |
| In & Out & Round About | (Chris Rainbow) |

(Arranged and produced by Chris Rainbow
Recorded at CBS Studios September-October 1977.)



EMI EMC 3305 (1979)

WHITE TRAILS

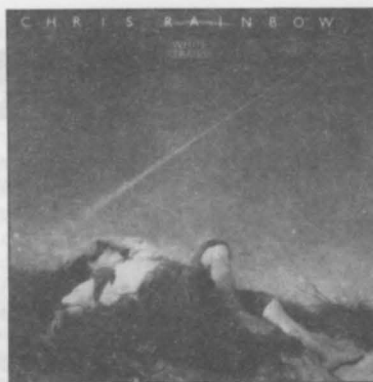
| | |
|---------------------------|-----------------|
| Love You Eternally | (Chris Rainbow) |
| Don't Take The Night Away | (Chris Rainbow) |
| Song Of The Earth | (Chris Rainbow) |
| Be Like A Woman | (Chris Rainbow) |

| | |
|-------------------|-----------------|
| Ring Ring | (Chris Rainbow) |
| Streetwise | (Chris Rainbow) |
| White Trails | (Chris Rainbow) |
| In Love With Love | (Chris Rainbow) |

(Arranged and produced by Chris Rainbow.)

Recorded at Scorpio Sound

Engineered by Ray Hendriksen assisted by Steve Parker.)



Miscellaneous related:

DOMINO²

EMI 2764

Gimme Just A Little Beat Of Your Heart (Rainbow) (1978)
Seasons (Lewis-McDonna)



ALAN PARSONS PROJECT³

Arista DLART 1 (1980)

THE TURN OF A FRIENDLY CARD

Miscellaneous Unreleased material:

"Who Cares"; "Run Away"; "Where Are You?" and "Give A Little More". These all date from the Polydor period and are good, especially "Who Cares".

DISCOGRAPHICAL NOTES

- 1: Released in both 12" and 7" format together with Picture Sleeve. This nearly made the charts. It spent some weeks breaking in the disco charts having initially been put out to some disco shops as THE CHRIS RAINBOW BAND. Shades of The Beach Boys' "Heroes & Villains" in the melody line.
- 2: Chris did the vocal arrangements on both sides. Nothing known about DOMINO although the label names suggest a Scottish group.
- 3: Chris sings lead on "The Turn Of A Friendly Card (Parts 1 & 2)" and "Snake Eyes". Album produced by Alan Parsons.

CHRIS WHITE

Within the history of U.K.harmony music, the period 1977-79 stands somewhat above the rest as a rich period which saw Alan Carvell, Chris Rainbow and others putting much good material onto the market. However, predating this busy time, there was the music of Chris White which remains as a very bright, but unfortunately short, interval in U.K.harmony music. Most CM collectors will know of him, and at least some of his recordings, but few if any have had any news of him for the last few years. It seemed hard to think that someone who began so positively and well should then just vanish so completely. So what happened? Well a couple of months ago I decided to try and find out, so I traced his current address via his old record label and wrote to him with a long list of questions. Chris seems a little surprised that anyone should be interested in him, but he has been good enough to write me a very long and detailed letter without which this piece would have been impossible to put together. So thanks are due to Chris, and now on to the story



Chris White's interest in harmony music dates back to Radio Luxemburg playing "I Get Around" and "Surf City". The former "just raised itself way above any other music I'd ever heard before and I have bought every Beach Boys' record ever since." Chris states that The Beach Boys' music gave his own early songwriting attempts a direction. His first song "Bad, Mad Alec" was dedicated to the school bus driver! Since then he has written over 300 songs which apparently vary from "a few gems" to "pitifully bad". His first was recorded during the 1967 "flower-power" era under what sounds like a very dodgy contract where he was manipulated as a puppet for other songwriters, although they did let him arrange multi-track vocals for the chorus. So, recording wise, this remains very much a false start for him. This work included his younger brother Nick who remained with him for awhile with a three part harmony band ensuing. The band worked mainly around Southern England and after a fourth member was added, the group became known as Heroes & Villains and lasted another five years undergoing several personnel changes.

After the demise of Heroes & Villains, Chris struck out on his own and privately recorded "She's Only Dancing" and "Santa Pod" at a recently opened small studio. He hawked this around, trying Jonathan King amongst others, but it was not until he included a home demo tape of "Spanish Wine" that Charisma Records showed interest. Enough interest in fact to sign him on the strength of that one song. They were right; as the subsequent Shel Talmy produced single became a fair sized hit (No.28 in the U.K.) and got Chris national TV coverage, interviews and a full-time launch into the business. Chris now looks back on the single as his claim to fame - "It got me into the Guinness Book Of Hit Singles!"

Three other singles followed, all of which got a good amount of airplay but none hit the charts again. In the meantime an lp was put together. The material was a mixture reflecting the fact that there were apparently arguments over the choice. The lp has many diverse directions, but in the main, the songs rise above it and it remains one of my favourites, most playable and accessible. The album ended up in some bargain bins and I hope some people got pleasantly surprised as a bargain it would have been! Perhaps the biggest shame was that the last single "Don't Worry Baby" b/w "Child Of The Sun" did not make it. The single was eventually flipped to make "Child Of The Sun" the 'A' side, which it should have been right from the outset. This was because "Child .." was picked up on by some DJ's (especially Kenny Everett on Capitol Radio) and was played a great deal. However, by the time it was flipped by Charisma, the impetus was lost. "Child .." should have been a hit, as it has a great melody and harmonies, a true CM piece. Incidentally it was written as a response to The Beach Boys' "Child Of Winter" but before Chris had actually heard it, and he really wanted it as the 'A' side. After this sad failure, some new songs were recorded with the new single planned to be "I'm Into Something Good" with Chris fully in control but due to the lack of success of his previous singles and a shortage of money, he was released from his contract with Charisma.

After some time spent looking around a new deal was impending from a well known company but the person who was most interested in his work was ambushed and badly injured whilst on holiday and the deal fell through as others at the company did not share the enthusiasm. By this time Chris had moved from the South Coast to Boston (Boston U.K. - hardly the centre of the music industry). This was partly due to lack of record company interest and partly a more general questioning by Chris as to whether his music had a place at that time. He got a job away from music, which he still has today, and his writing output dropped away. This sad demise was made worse by the fact that Chris was having difficulties with his voice; the higher registers apparently are poor quality today which suggests that any return to performing or recording is less likely. However he has material in the can in various stages of completion and many unrecorded songs. Although he is not writing much nowadays I feel that, judging from other Chris White material, there must be a stack of good songs. His own favourites are, "Driftin'", "Listed", "Child Of The Sun" and others that are unrecorded. Having heard some of his unreleased material, there is no doubt that he has many strong songs. The best solution would now be for someone who is actively recording to pick up on Chris' songs and give them the exposure they deserve. In the meantime, all I can do is to whet your appetites with the following notes, and hope that this is not the end of the Chris White story.

DISCOGRAPHY

| | | | |
|---|-----------------|--------------------------|--------|
| "Flowers For My Friends" | (T.Scott/P.Law) | MAJOR MINOR ¹ | (1967) |
| "Rodney Reginald Smithfield Harvey Jones" | (T.Scott/P.Law) | | |
| "Spanish Wine" | (Chris White) | CHARISMA CB 272 | (1976) |
| "She's Only Dancing" | (Chris White) | | |

| | | | |
|--------------------------|----------------------|-----------------|--------|
| "Natural Rhythm" | (Chris White) | CHARISMA CB 282 | (1976) |
| "Another Little Miracle" | (Chris White) | | |
| "Don't Look Down" | (Chris White) | CHARISMA CB 294 | (1976) |
| "Summertime, Summertime" | (T.Jameson-S.Feller) | | |
| "Don't Worry Baby" | (Wilson-Christian) | CHARISMA CB 303 | (1977) |
| "Child Of The Sun" | (Chris White) | | |

MOUTH MUSIC

| | |
|--------------------------|---------------------------|
| Don't Look Down | Dancing In The Street |
| Books And Pages | Natural Rhythm |
| Driftin' | 'Listed (To Be A Soldier) |
| Surfin' USA ² | Sister Caroline |
| Swing Low Sweet Chariot | Zombie Jamboree |
| Spanish Wine | Not For You |
| | Mouth Music |



All Chris White compositions except:

| | |
|---------------------------|-------------------------|
| "Surfin' USA" | - (B.Wilson-C.Berry) |
| "Swing Low Sweet Chariot" | - (Traditional) |
| "Dancing In The Street" | - (W.Stevenson) |
| "Zombie Jamboree" | - (Conrad Eugene Mauge) |

Album produced by Shel Talmy and arranged by Tom Parker except "Swing Low .." Talmy/Parker

MISCELLANEOUS

Radio Commercials for: Euroway Carpets, Berwicks/Toyota and Debenhams.

DJ Jingles for: Capitol DJ's Mike Aspel, Roger Scott and Kenny Everett

DISCOGRAPHICAL NOTES

1: Issued under the name JOYCE'S ANGELS.

2: Chris did not really want to record "Surfin' USA" as he thought there were better Brian Wilson songs that he could have done.

ALL the Chris White songs on the lp MOUTH MUSIC are strong GET it if you can.

UNRELEASED MATERIAL

"Santa Pod"

A great car song about the U.K.'s best drag strip. Recorded privately in 1974, it has a great chorus:

"See The Rods At Santa Pod,
The Raceway Just For You,
Watch The Thunder As You Gaze In Wonder
At The Dreams On Wheels Come True."

"Buzz"

One of Chris' own favourites. A fine mid-tempo melodic song that has a lovely warm summery feel and an accapella break.

"Pretty Girl"

A simple, gentle song. Chris says it needs a remix, but it sounds fine to my untutored ear. The fade evokes The Beach Boys' SUNFLOWER album feel.

"Frizbee"

A backlash against the 1977 Skateboard song craze. Not perhaps Chris' strongest melody, but a snappy song nevertheless. A much better mix of it apparently exists somewhere with the harmonies more to the fore.

"RapsCALLION"

For me at least, this is a gem of a track. The song is built around a strong simple melody and once again reminds me strongly of the SUNFLOWER era. A lovely light backing track is complemented by an imaginative vocal arrangement. The chorus drifts easily into a falsetto melody with counter bass and falsetto lines in the background.

"I'm Into Something Good" One of the first tracks that Chris had total control of on all aspects. The old song is toughened up and slightly speeded up in a full guitar-led production. However, being a simple soul, I still prefer the simple boy/girl-next door feel of Earl Jean and Herman's Hermits.

"No Resistance"

Again full Chris White control. An uptempo song with another strong melody with vocal breaks where Chris sounds a little like the Tokens with their sustained, rounded falsetto notes.

Also on the tape are "Child Of The Sun" and "Don't Worry Baby" seperated into back-ing tracks and vocal tracks, which all make fine listening. Chris stole the guitar figure from The Beach Boys' "Please Let Me Wonder" and fitted it to "Don't Worry Baby" - a most successful marriage. On the same riff pinching subject, Chris reminded me of the vocal steals from "This Whole World" and "Breakaway" that crop up in Chris Rainbow's "Ring, Ring".



(L - R) Kingsley Abbott, Chris White, Roger Scott



A few months later another tape arrived which in many ways turned out to be even more interesting. It contained over thirty full or partial home recorded tracks dating back to the mid-sixties. There are Beach Boy influences on most and the tape, which is arranged chronologically, shows well how Chris developed his melodic and harmonic style. Further stand-out tracks are "Fall Of The Angels", "Let's Talk It Over", "You'd Better Not Tell", "Rock-A-Chime", "Marcie" "On My Way" and extracts from a forty-five minute fantasy "The Amazing Journey". It's a crying shame that these may never be heard, as anyone reading this would love them. Maybe Chris' voice was too pleasant, maybe the songs did not have a hard commercial edge. Whatever reason it would be a shame if he were only ever remembered for "Spanish Wine". There is however some hope for the future as, after some years living well outside London in a musical wilderness, Chris and his family have now moved back close to the city. This will make contacts easier, so we can but hope.....

SURF - PUNK

This short lived period has to be put in it's own section because although it's roots also eventuated in the sixties, the resultant records stand on their own out of the main stream of UK harmony activity.

It was mostly the story of THE BARRACUDAS who lovingly created their own very particular brand of summer fun energy. They were a four piece band from England, America and Canada consisting of:

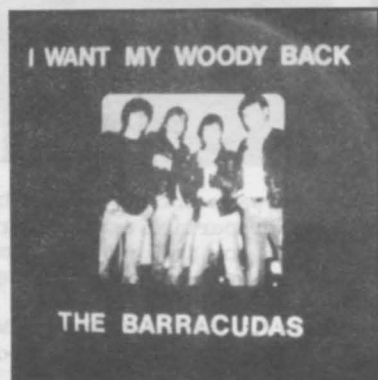
ROBIN WILLS - guitar
NICK TURNER - drums
JEREMY GLUCK - vocal
DAVID BUCKLEY - bass



The band got together and played their first show as The Barracudas in March 1979 at The Music Machine. They got a good amount of publicity and landed an EMI contract after releasing their first single on the Cells record label and everyone who

heard them predicted big things. They had a Top Thirty hit with "Summer Fun" but then fizzled out, changed their image from a surf band to garage psychedelia and by doing this seemed to kill off any chances they still had. However their first few issues are lovely tongue-in-cheek slices of summer fun.

DISCOGRAPHY

BARRACUDAS

Cells SELL OUT 1¹

Zonophone Z5²

I Want My Woody Back (Wills-Gluck) (1979)

Subway Surfin' (Wills-Gluck)

Summer Fun (Wills) (1980)

Chevy Baby (Gluck-Wills)

Zonophone ZB³

His Last Summer (Gluck-Wills)
Barracuda Waver (Wills)⁷
Surfers Are Back (Wills)

(1980)



Zonophone Z11

(I Wish It Could Be) 1965 Again (Wills)
Rendezvous (Wills)

(1981)

Zono 103⁴

DROP OUT WITH THE BARRACUDAS

(1981)

Summer Fun (Gluck-Wills)
His Last Summer (Gluck-Wills)
Surfers Are Back (Wills)
Somebody (Wills)
Campus Tramp (Gluck-Wills)
On The Strip (Wills)
California Lament (Wills)
I Wish It Could Be 1965 Again (Gluck-Wills)
I Can't Pretend (Wills)
We're Living In Violent Times (Gluck-Wills)
Don't Let Go (Wills)
Codeine (Arr Buffy St Marie)
This Ain't My Time (Wills)
I Saw My Death In A Dream Last Night (Gluck-Wills)
Somewhere Outside (Gluck-Wills)
(Produced by Pat Moran and John David)



THE VALVES⁵

Zoom ZUM 3

Tarzan Of The King's Road @
Ain't No Surf In Portobello (Robertson)

(1976)

THE JAGS⁶

Island Records WIP 6666

I Never Was A Beach Boy (Watkinson)
Tune Into Heaven (Watkinson-Alder)

(1980)

DISCOGRAPHICAL NOTES

- 1: Sleeve stated "London Is A Lonely Town When You're The Only Surfer Boys Around". Play put grooves had "Dick Dale Is God" etched in them.
- 2: A sheet of self-adhesive surf stickers was included in a limited number of this release.
- 3: The picture sleeve to this release bore a dedication to Jan Berry.

- 4: The lp was half surf songs (Side 1) and half psychedelia/punk (Side 2). Subsequent releases in the latter vein are not listed here. Lp cover shown in discography is an Australian issue, more surf orientated than the UK release.



- 5: THE VALVES comprised DEE ROBERTSON (vocals), TEDDY DAIR (drums), RONNIE MACKINNON (lead guitar) and GORDON SCOTT (bass). Names and photos suggest they were from Scotland. "Ain't No Surf In Portobello" is a good raw surf sound.
- 6: "I Never Was A Beach Boy" produced by Alex Sadkin, executive producer Chris Blackwell. 'B' side produced by Simon Humphrey and The Jags. 'A' side also included on the group's album 'NO TIE LIKE A PRESENT'.
- 7: "Barracuda Waver" is an instrumental.
- @ Denotes writing credits (Robertson-Mackinnon-Dair-Scott).

BIBLIOGRAPHY

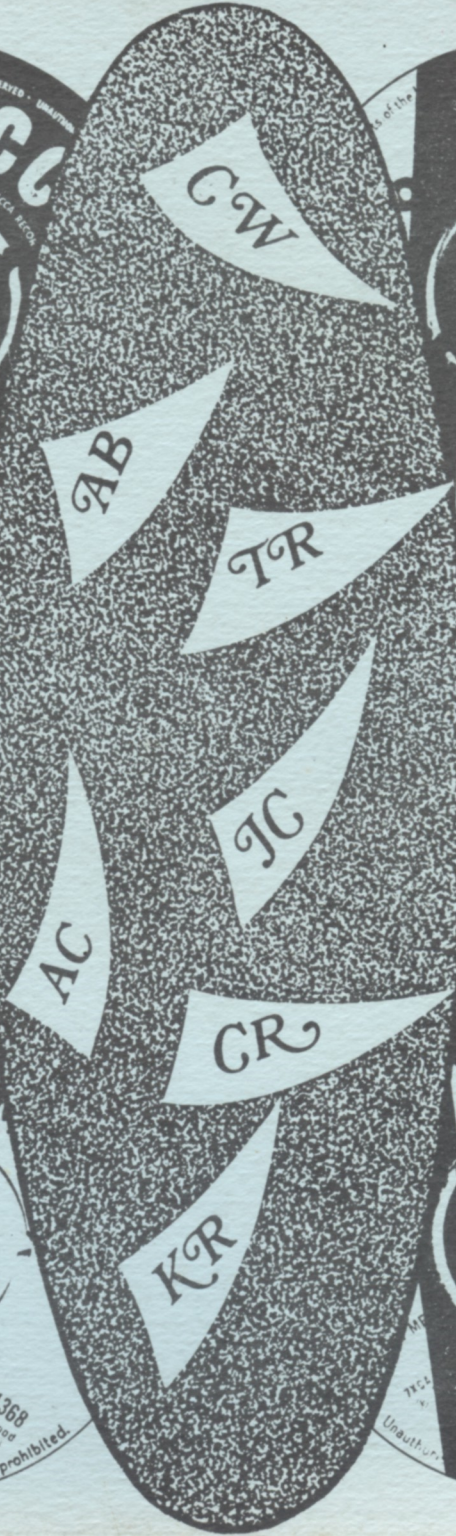
The following are back issues of CALIFORNIA MUSIC from which a great deal of information was taken and further information can be found relevant to this issue.

- CM33 (October 1979) - MAKING WAVES IN SOHO, TONY RIVERS & THE CASTAWAYS
- CM35 (December 1979) - THE CARVELL/O'SHEA CONNECTION
- CM37 (February 1980) - CHRIS RAINBOW
- CM39 (April 1980) - THE ADRIAN BAKER STORY
- CM40 (May 1980) - THE BARRACUDAS
- CM42 (July 1980) - INTERVIEW WITH TONY RIVERS & KENNY ROWE, ADRIAN BAKER UPDATE, TONY RIVERS' DISCOGRAPHY ADDENDA PART 1
- CM45 (October 1980) - SURF MUSIC - THE BRITISH INFLUENCE
- CM46 (November 1980) - AN INTERVIEW WITH THE BARRACUDAS, LET'S DANCE WITH TONY RIVERS, TONY RIVERS' DISCOGRAPHY ADDENDA PART 2
- CM47 (December 1980) - CHRIS RAINBOW
- CM48 (January 1981) - THE BARRACUDAS CAUGHT AGAIN
- CM49 (February 1981) - DROP OUT WITH THE BARRACUDAS - A CONTINUING SAGA
- CM51 (APRIL 1981) - SURFING THE UK - TONY RIVERS, ADRIAN BAKER ETC
- CM54 (July 1981) - ADRIAN BAKER A BEACH BOY?
- CM55 (August 1981) - CHRIS WHITE, JAN & DEAN'S UK DISCOGRAPHY AND STORY

AND TO FINISH WITH.....

It seems right to end the booklet with a short item directly linked to the Music that this whole project has arisen from. It is so difficult to pick out some tracks above others, but it is possibly worth it for scanning auction lists and the like. So here in no particular order are twelve tracks that have given me particular pleasure:

- 1) CHRIS RAINBOW Dear Brian
 "After all that's where it all began isn't it."
- 2) BRIAN BENNETT BAND The Girls Back Home
 "A 100% Beach Boys' cop with TONY RIVERS at his best."
- 3) ALAN CARVELL All Mine
 "Accapella with such full harmonies and lovely funny lyrics."
- 4) ADRIAN BAKER Summer Girls
 "So clichéd it's not true, but I love it."
- 5) CHRIS WHITE (I'm No) Rapsallion
 "An unreleased track with a lovely gentle melody and harmonies."
- 6) CHRIS WHITE Don't Worry Baby
 "So many people have done my all time favourite Beach Boys' song. This version is the best as it was done with the most love I think."
- 7) SUMMER WINE Sound Of Summer's Over
 "A really good slow ballad with TONY RIVERS much in evidence. An obscure goodie."
- 8) DOLPHIN Going Back
 "This builds to super full-blooded harmonies that ring around your head."
- 9) TONY RIVERS &
THE CASTAWAYS Girl Don't Tell Me
 "Much fuller than the original. A great sixties recording."
- 10) EPISODE SIX Mighty Morris Ten
 "Painful in parts, but oh how they understood the cultural differences between the US and the UK. Nevertheless wonderfully whimsical."
- 11) KIRSTY MacCOLL You Still Believe In Me
 "A recent version done very simply but once again with love."
- 12) STICK SHIFTS Automobile
 "A wonderfully catchy accapella. Music to sing with your friends."



ADDITIONS TO QM61 - "BRITISH BEACH MUSIC"

By Kingsley Abbott

| | | |
|---|---|--------|
| <u>SAINTS</u> ¹ Pye 7N 15548 | Wipe Out (The Surfaris) Midgits | (1963) |
| <u>STARLINGS</u> ² Embassy WB 648 | I Get Around (Wilson) Thinkin Of You Baby (Clark-Smith) | (1964) |
| <u>PEANUT</u> Pye 7N 15963 | Home Of The Brave (Mann-Weil) I Wanna Hear It Again (Simmonds-Bending-Hodgekinson) | (1965) |
| <u>PEANUT</u> Columbia DB 8032 | I'm Waiting For The Day (Wilson-Love) Someone's Gonna Be Sorry (Wirtz) | (1966) |
| <u>FACTOTUMS</u> Immediate IM 009 | In My Lonely Room (Carter-Lewis-Ford) Run In The Green Tangerine Flaked Forest (?) | (1965) |
| <u>FACTOTUMS</u> Immediate IM 022 | You're So Good To Me (Wilson) Can't Go Home Anymore (?) | (1966) |
| <u>FACTOTUMS</u> Piccadilly 7N 35333 | Here Today (Wilson-Asher) In My Room (Wilson) | (1966) |
| <u>SUMMER SET</u> Columbia DB 8004 | Farmer's Daughter (Wilson) What Are You Gonna Do (Mason-Humphries) | (1966) |
| <u>SUMMER SET</u> Columbia DB 8215 | Overnight Changes (?) It's A Dream (?) | (1967) |
| <u>VARIATIONS</u> Immediate IM 019 | The Man With All The Toys (Wilson) She'll Know I'm Sorry (?) | (1966) |
| <u>TREETOPS</u> Parlaphone R 5628 | Don't Worry Baby (Wilson-Christian) I Remember (Alexander) | (1967) |
| <u>BUFFOONS</u> ⁴ Columbia DB 8317 | My World Fell Down (Carter-Stephens) Tomorrow Is Another Day (?) | (1967) |
| <u>JOHNNY WELLS</u> ⁵ Parlaphone R 5559 | Guess I'm Dumb (Wilson-Teitleman) Wondering Why (Mike Berry) | (1967) |
| <u>KINGPINS</u> ⁶ Columbia DB 8146 | Summer's Come And Gone (?) Another Tear Falls (?) | (1967) |
| <u>FRESH WINDOWS</u> ⁶ Fontana TF 839 | Summer Sun Shines (?) Fashion Conscious (?) | (1967) |
| <u>SURFSIDERS</u> Allegro ALL 867 | <u>SING THE BEACH BOYS SONGBOOK</u> (Ten instrumentals of Beach Boys songs) | (1967) |
| <u>CALIFORNIANS</u> Decca F 12712 | Sunday Will Never Be The Same (?) Can't Get You Out Of My Mind (?) | (1967) |
| <u>CALIFORNIANS</u> Decca F 12758 | Congratulations (?) What Is Happy Baby (?) | (1968) |
| <u>PLAGUE</u> ⁶ Decca F 12730 | Looking For The Sun (?) Here Today Gone Tomorrow | (1968) |
| <u>PLAYGROUND</u> ⁷ NEMS 56 4019 | I Could Be So Good (?) (?) | (1969) |
| <u>PLAYGROUND</u> NEMS 56 4442 | Things I Do For You (?) (?) | (1969) |

| | | | |
|--|---|---|--------|
| <u>PLAYGROUND</u> Decca F 13011 | | This Is The Place (?) (?) | (1970) |
| <u>SHY</u> Deram DM 417 | | Disney Girls (1957) (Johnston) The Time That I Love You The Most | (1974) |
| <u>ADAM SURF & PEBBLE BEACH BAND</u> Paladin PALS 3 | 8 | Fun Fun Fun (Wilson-Love) Blue Surf (Sieff-Platt-Rose-Lascelles) | (1976) |
| <u>CRYING SHAMES</u> Logo GO 385 | 9 | That's Rock 'N' Roll (Carmen) Too Late (Taylor-Georgiou) | (1980) |
| <u>COAST TO COAST</u> Polydor POLS 1040 | | Surfin' Time (Dapin-Shute) on lp <u>COASTIN'</u> | (1981) |
| <u>TOMMY J</u> Rak 332 | | Ridin' In My Car (Anderson) Hey You (Smith) | (1982) |

Tapes:¹⁰

| | | |
|---|-----------------|--------|
| <u>5TH AVENUE PAY TRIBUTE TO THE BEACH BOYS</u> | Artistry AR 668 | (1976) |
| <u>SURF CITY SOUNDS</u> | VFM VCA 085 | (1980) |
| <u>BEACH BOY SALUTE</u> (The Surfbreakers) | CHEVRON CHV 222 | (1981) |
| <u>20 HITS OF THE BEACH BOYS</u> (The Surfmen) | ACM 9 | |

Unreleased Items:

"Sight And Sound" (HARMONY GRASS)
 "101", "Bound For The Eastern Isles", "Good Vibrations", "Cottonfields",
 "Student Demonstration Time" (HEROES & VILLAINS - aka CHRIS WHITE)
 "All The Good Indians", "Frisbee" (full vocal version), and many other (CHRIS WHITE)

Recent Reissues:

The following have all had recent UK reissues:

| | |
|--|--|
| <u>MAGNIFICENT MERCURY BROTHERS</u> Logo GO 107 | New Girl In School |
| <u>TONICS</u> (Adrian Baker) Magnet 67 | All Summer Long |
| <u>TONY RIVERS & THE CASTAWAYS</u> | God Only Knows on lp <u>MY GENERATION</u> |
| <u>FIRST CLASS</u> UK | Beach Baby Surfer Queen |



Discographical Notes:

- 1: A Joe Meek production which just reached the Top Thirty. The group went on to become THE PEDDLARS.
- 2: Cheap label copy.
- 3: I saw SUMMER SET live once at London's Marquee Club. A very fine, four piece band playing solid surf all the way.
- 4: Quite possibly some JOHN CARTER involvement as "BUFFOONS" was a name he used later for foreign issues.

- 5: A cover version recorded some time after the original issue. Apparently produced by Mike Berry (UK singer/actor)
- 6: These three issues are included even though the extent of Beach influences is uncertain as I do not have copies myself. Can anyone assist?
- 7: Full release details uncertain, but these apparently feature KEN GOLD on lead vocals. ADRIAN BAKER played with this band, but it is uncertain whether he is on any of these. He did not recall them. They were definitely a west coast styled harmony band however.
- 8: Yes this is British. Recorded at Pebble Beach studios at Worthing by Adam Sieff and session men. Adam was the heir to the Marks & Spencer fortune. No news of any possible lp yet; does anyone have one?
- 9: Features TONY RIVERS on backing vocals. I had to play it to him before he could remember doing it!
- 10: All cheap tape label copies, although The Surfmens' tape includes Elton John - Beach Boys "Cottonfields", The 5th Avenue and Surf City Sounds tapes are almost the same recordings re-ordered.

THANKS TO: Max Cripps, Ingemar Gustavsson, Mike Grant, Graham Hicks, Peter Stewart and others.....

POLO RECORD LABEL (additions):

- | | | | |
|------------------|------------------------|---|---|
| 19: ^x | <u>SHERRY JONES</u> | Hang On Sloopy Kill Me, Thrill Me | (Russell-Farrell) (Baker-Seago) |
| 20: | <u>WILDLIFE</u> | African Baby Barcelona | (Dietrich-Grabowski-Dietrich) (Twynham) |
| 21: ^x | <u>U.K. SUPPORTERS</u> | Viva Espagna We Are Magic | (Caerts-Rozenstraten-Seago) (Baker) |
| 22: ^x | <u>GIDEA PARK</u> | Beach Boy Gold Part 11 Summer Girls | (Various) (Baker-Morgan) |
| 23: ^x | <u>LIQUID GOLD</u> | Where Did We Go Wrong? Ripping Up The Letter | (Glen-Burns-Most) |
| 24: ^x | <u>LA BATTERIE</u> | Let There Be Drums Shogun | (Nelson-Podolor) (Spencer-Glennie-Smith) |
| 25: ^x | <u>ELLIE HOPE</u> | Lucky Shake | (Davis-Alexander) (Davis-Hope) |

Discographical Notes:

All had 12" issues as well as the stand rd 7" issues.

POLO 21 is ADRIAN BAKER with sundry brothers and friends.

POLO 22 was also released as a 7" picture disc. Full artist credit is GIDEA PARK FEATURING ADRIAN BAKER.

POLO 23 is the first LIQUID GOLD issue with NO ADRIAN BAKER involvement. Also issued as a 7" picture disc.

POLO 25, 12" issue had "Lucky" instrumental track extra.